

HARRISON'S REPORTS

Vol. XVI.

NEW YORK, N. Y., SATURDAY, JANUARY 5, 1935

NO. 9

(Semi-Annual Index—Second Half 1934)

<i>Title of Picture</i>	<i>Reviewed on Page</i>	
Adventure Girl—RKO (76 min.)	130	Girl of the Limberlost—Monogram (82½ min.) 142
Afterwards—RKO (See "Their Big Moment")	134	Girl O' My Dreams—Monogram (65 min.) 183
Against the Law—Columbia (59½ min.)	182	Grand Canary—Fox (74 min.) 118
Age of Innocence—RKO (81 min.)	151	Grand Old Girl—RKO (71 min.) 203
Along Came Sally—Gaumont-British (70 min.)	138	Great Expectations—Universal (101 min.) 170
Among the Missing—Columbia (65 min.)	138	Great Radio Mystery, The—Liberty (See "Take the Stand") 62
Anne of Green Gables—RKO (77½ min.)	175	Green Eyes—Chesterfield (67 min.) 146
Babbitt—First National (73 min.)	194	Gridiron Flash—RKO (63 min.) 174
Babes in Toyland—MGM (77 min.)	199	Gun Justice—Universal (60 min.) Not Reviewed
Baby Take a Bow—Fox (74 min.)	106	Handy Andy—Fox (81 min.) 122
Bachelor Bait—RKO (74 min.)	111	Happiness Ahead—First National (85½ min.) 167
Bachelor of Arts—Fox (75 min.)	190	Happy Landing—Monogram (62 min.) 122
Band Plays On, The—MGM (87 min.)	207	Hat, Coat and Glove—RKO (64 min.) 122
Barretts of Wimpole Street—MGM (109 min.)	150	Have a Heart—MGM (80 min.) 151
Battle, The—Leo Garganoff (81 min.)	207	Hawaiian Nights—RKO (See "Down To Their Last Yacht") 150
Behold My Wife—Paramount (78 min.)	203	Hell In the Heavens—Fox (80½ min.) 190
Belle of the Nineties—Paramount (73 min.)	146	Her Sacrifice—Columbia (See "Blind Date") 126
Beyond the Law—Columbia (58 min.)	126	Here Comes the Navy—Warner Bros. (85 min.) 119
Big Hearted Herbert—Warner Bros. (59 min.)	154	Here Is My Heart—Paramount (75 min.) 207
Black Moon—Columbia (68 min.)	107	Hide-Out—MGM (81 min.) 139
Blind Date—Columbia (76 min.)	126	His Greatest Gamble—RKO (70 min.) 111
Blue Steel—Monogram (54 min.)	Not Reviewed	Hit Me Again—Warner Bros. (See "Smarty") 87
Bonds of Honour—Liberty (See "No Ransom")	95	Hollywood Hoodlum—Regal Dist. Corp. (58 min.) 130
Bride and the Best Man, The—MGM (See "The Gay Bride")	194	Home on the Range—Paramount (55 m.) Not Reviewed
Bright Eyes—Fox (84 min.)	199	Honor of the Range—Universal (61½ min.) Not Reviewed
British Agent—First National (80 min.)	150	House of Doom, The—Universal (See "Black Cat") 83
Broadway Bill—Columbia (102 min.)	198	Housewife—Warner Bros. (69 min.) 123
By Your Leave—RKO (81 min.)	191	Human Side, The—Universal (61 min.) 139
Captain Hates the Sea, The—Columbia (90 min.)	191	I Am a Thief—Warner Bros. (63½ min.) 190
Caravan—Fox (101 min.)	151	I Give My Love—Universal (68 min.) 106
Case of the Howling Dog, The—Warner (74 min.)	154	I Sell Anything—First National (69 min.) 170
Cat's Paw, The—Fox (99 min.)	114	I'll Fix It—Columbia (68 min.) 167
Chained—MGM (76 min.)	143	Imitation of Life—Universal (110 min.) 195
Charlie Chan in London—Fox (78 min.)	146	In Old Santa Fe—Mascot (63 min.) 186
Charlie Chan's Courage—Fox (72 min.)	114	It's a Gift—Paramount (69 min.) 194
Cheating Cheaters—Universal (66½ min.)	183	Jane Eyre—Monogram (64 min.) 110
Chu Chin Chow—Gaumont-British (95 min.)	155	Jealousy—Columbia (66 min.) 190
Cleopatra—Paramount (approx. 100 min.)	127	Judge Priest—Fox (80 min.) 134
Cockeyed Cavaliers—RKO (72 min.)	107	Kansas City Princess—Warner Bros. (64 min.) 159
College Rhythm—Paramount (83 min.)	182	Kentucky Kernels—RKO (74½ min.) 191
Count of Monte Cristo, The—United Artists (115 min.)	143	Kid Millions—United Artists (89 min.) 178
Courageous—First Nat'l. (See "A Lost Lady")	151	King Kelly of the U. S. A.—Monogram (67 min.) 150
Crime Without Passion—Paramount (68½ min.)	138	King of the Wild Horses—Col. (68 m.) Not Reviewed
Crimson Romance—Mascot (67½ min.)	158	Kiss and Make-Up—Paramount (69½ min.) 107
Curtain Falls, The—Chesterfield (67½ min.)	163	Ladies Should Listen—Paramount (60 min.) 122
Dames—Warner Bros. (90 min.)	135	Lady By Choice—Columbia (76 min.) 162
Dangerous Corner—RKO (66 min.)	166	Lady is Willing, The—Columbia (67 min.) 130
Death On the Diamond—MGM (70½ min.)	154	Last Gentleman, The—United Artists (71 min.) 118
Defense Rests, The—Columbia (68 min.)	126	Last Roundup, The—Paramount (61 min.) Not Reviewed
Desirable—Warner Bros. (68 min.)	142	Lawless Frontier—Monogram (54 min.) Not Reviewed
Down to Their Last Yacht—RKO (64 min.)	150	Lemon Drop Kid, The—Paramount (70 min.) 163
Dragon Murder Case—First National (66 min.)	131	Lightning Strikes Twice—RKO (63 min.) 195
Dude Ranger, The—Fox (65 min.)	163	Limehouse Blues—Paramount (65 min.) 191
Elinor Norton—Fox (72 min.)	174	Little Friend—Gaumont-British (82½ min.) 171
Elmer and Elsie—Paramount (63 min.)	122	Little Minister—RKO (110 min.) 202
Evelyn Prentice—MGM (78 min.)	187	Lost in the Stratosphere—Monogram (65 min.) 175
Evensong—Gaumont-British (82 min.)	186	Lost Lady, A—First National (60 min.) 151
Father Brown, Detective—Paramount (66½ min.)	198	Love Time—Fox (74 min.) 162
Fifteen Wives—Invincible (66 min.)	147	Loyalties—Harold Auten (67½ min.) 175
Fighting Code, The—Columbia (65 min.)	Not Reviewed	Lucky Texan—Monogram (55 min.) Not Reviewed
Fighting Ranger—Columbia (64½ min.)	Not Reviewed	Man of Aran, The—Gaumont-British (75 min.) 170
Firebird, The—Warner Bros. (73 min.)	178	Man's Game—Columbia (58 min.) Not Reviewed
First World War—Fox (78 min.)	183	Man Who Changed His Name, The—Twickenham 71m. 171
Flirtation Walk—First National (96½ min.)	182	Man Who Reclaimed His Head, The—Univ. (81 m.) 206
Flirting With Danger—Monogram (70 min.)	187	Man With Two Faces—Warner Bros. (72 min.) 114
Forsaking All Others—MGM (82 min.)	206	Marie Galante—Fox (89 min.) 187
Fountain, The—RKO (83 min.)	138	Marriage Symphony, The—RKO ("Let's Try Again") 94
Four Walls—MGM (See "Straight Is the Way")	142	Menace—Paramount (57 min.) 182
Friends of Mr. Sweeney—Warner Bros. (68 min.)	110	Men of the Night—Columbia (57 min.) 199
Fugitive Lady—Columbia (66½ min.)	178	Merry Widow, The—MGM (99 min.) 166
Fugitive Road—Invincible (66 min.)	154	Midnight Alibi—First National (57½ min.) 107
Gambling—Fox (80 min.)	178	Mighty Barnum, The—United Artists (87 min.) 206
Gay Bride, The—MGM (80 min.)	194	Million Dollar Ransom—Universal (64 min.) 146
Gay Divorcee, The—RKO (104 min.)	162	Moonstone, The—Monogram (61 min.) 131
Gentlemen Are Born—First National (73 min.)	190	Mrs. Wiggs of the Cabbage Patch—Paramount (78m.) 167
Gift of Gab—Universal (70 min.)	155	Murder in the Clouds—First Nat'l. (60 min.) 207
Girl From Missouri, The—MGM (73 min.)	127	Murder in the Private Car—MGM (62 min.) 107
Girl in Danger—Columbia (57 min.)	143	Murder in the Runaway Train—MGM (See "Murder in the Private Car") 107
Girl in Pawn—Paramount (See "Little Miss Marker")	83	Music in the Air—Fox (82 min.) 199

Name the Woman—Columbia (61½ min.)	130
'Neath Arizona Skies—Monogram (52 m.)	Not Reviewed
Nell Gwynne—United Artists (75 min.)	115
Night Alarm—Majestic (65 min.)	159
No Speed Limit—Columbia ("Hell Bent For Love")	79
Notorious Sophie Lang, The—Paramount (62½ min.)	119
Now and Forever—Paramount (81½ min.)	143
Old Fashioned Way, The—Paramount (70 min.)	114
Once To Every Bachelor—Liberty (72 min.)	134
One Exciting Night—Universal (67 min.)	171
One Hundred Per Cent Pure—MGM (See "Girl From Missouri")	127
One in a Million—Invisible (69 min.)	186
One More River—Universal (87 min.)	131
One Night of Love—Columbia (84 min.)	126
Our Daily Bread—United Artists (74 min.)	131
Outcast Lady, The—MGM (77 min.)	166
Over The River—Universal (See "One More River")	131
Painted Veil, The—MGM (84 min.)	194
Paris Interlude—MGM (71 min.)	123
Peck's Bad Boy—Fox (70 min.)	158
Personality Kid, The—Warner Bros. (67 min.)	110
Port of Lost Dreams—Invisible (69 min.)	187
Power—Gaumont British (103 min.)	162
Prescott Kid, The—Columbia (56 min.)	Not Reviewed
President Vanishes, The—Paramount (82 min.)	206
Private Life of Don Juan, The—United Artists (82 min.)	186
Pursued—Fox (69½ min.)	139
Pursuit of Happiness, The—Paramount (71 min.)	174
Radio Star, The—Monogram (See "The Loudspeaker")	79
Ready For Love—Paramount (61 min.)	171
Redhead—Monogram (76 min.)	155
Red Morning—RKO (65½ min.)	195
Richest Girl in the World—RKO (75 min.)	147
Rocky Rhodes—Universal (62½ min.)	Not Reviewed
Romance in Manhattan—RKO (78½ min.)	202
Romance in the Rain—Universal (75 min.)	134
Sagebrush Trail—Monogram (53 min.)	Not Reviewed
Scarlet Empress, The—Paramount (103 min.)	147
Scarlet Letter, The—Majestic (72 min.)	123
Secret Bride, The—Warner Bros. (63½ min.)	203
Secret of the Chateau—Universal (65 min.)	199
Servant's Entrance—Fox (90 min.)	142
She Had To Choose—Majestic (63 min.)	183
She Loves Me Not—Paramount (84½ min.)	118
She Was A Lady—Fox (78 min.)	126
Shock—Monogram (69 min.)	123
Shoot the Works—Paramount (81 min.)	111
Side Streets—First National (63 min.)	106
Silver Streak—RKO (72 min.)	195
Sing Sing Nights—Monogram (59½ min.)	198
Six Day Bike Rider—First National (68½ min.)	171
Smoking Guns—Universal (61½ min.)	Not Reviewed
St. Louis Kid—Warner Bros. (66 min.)	179
Stamboul Quest—MGM (88 min.)	115
Stolen Sweets—Chesterfield (72 min.)	106
Straightaway—Columbia (61½ min.)	Not Reviewed
Straight Is the Way—MGM (59 min.)	142
Strange Wives—Universal (74 min.)	202
Strictly Confidential—Columbia (See "Broadway Bill")	198
Student Tour—MGM (83½ min.)	166
Spy 13—MGM (See "Operator 13")	102
Successful Failure, A—Monogram (62 min.)	163
Thank Your Stars—Paramount (See "Shoot the Works")	111
That's Gratitude—Columbia (68 min.)	179
Their Big Moment—RKO (67 min.)	134
There's Always Tomorrow—Universal (86½ min.)	139
365 Nights in Hollywood—Fox (74 min.)	179
Ticket to a Crime—Beacon Prod. (65 min.)	195
Today We Live—Universal (See "There's Always Tomorrow")	139
Tomorrow's Youth—Monogram (59½ min.)	158
Trail Beyond—Monogram (55 min.)	Not Reviewed
Transatlantic Merry-Go-Round—United Artists 91m.	179
Treasure Island—MGM (102 min.)	135
Two Heads on a Pillow—Liberty (68 min.)	158
Urgent Call—Columbia (See "Against the Law")	182
Wagon Wheels—Paramount (56 min.)	163
Wake Up and Dream—Universal (76 min.)	155
Wednesday's Child—RKO (67 min.)	175
We Live Again—United Artists (83 min.)	167
We're Rich Again—RKO (70½ min.)	118
West of the Divide—Monogram (54 min.)	Not Reviewed
West of the Pecos—RKO (68 min.)	203
What Every Woman Knows—MGM (89 min.)	174

Wheels of Destiny—Universal (64 min.)	Not Reviewed
When a Man Sees Red—Univ. (60 min.)	Not Reviewed
White Lies—Columbia (65 min.)	212
White Parade, The—Fox (84 min.)	183
Whom the Gods Destroy—Columbia (68 min.)	115
Wicked Woman, A—MGM (72 min.)	207
Woman In Her Thirties, A—First National (See "Side Streets")	106
Woman In the Dark—RKO (69 min.)	198
Woman Who Dared, The—Imperial Pict. (63 min.)	111
World Moves On, The—Fox (100 min.)	110
You Belong To Me—Paramount (76 min.)	135
You Made Me Love You—Majestic (70 min.)	119
Young and Beautiful—Mascot Pictures (67 min.)	138

RELEASE SCHEDULES FOR FEATURES

Chesterfield Features

(1540 Broadway, New York, N. Y.)

The World Accuses—Dickey Moore-R. Hopton	Nov. 15
Sons of Steel—Chas. Starrett-Polly Young	Dec. 15

Columbia Features

(729 Seventh Ave., New York, N. Y.)

4037 Girl in Danger—S. Grey-R. Bellamy	Aug. 29
4022 I'll Fix It—Jack Holt	Oct. 13
4010 Lady by Choice—Lombard-Robson	Oct. 15
4023 Fugitive Lady (Criminal Within)—Hamilton-Cook-Rice	Oct. 25
4003 The Captain Hates the Sea—Gilbert	Oct. 27

(End of 1933-34 Season)

Beginning of 1934-1935 Season

5003 One Night of Love—Grace Moore	Sept. 15
5022 That's Gratitude—Frank Craven	Oct. 13
5040 Against the Law—Brown-Blane	Oct. 25
5201 The Prescott Kid—Tim McCoy	Nov. 8
5023 Jealousy (Spring 3100)—Nancy Carroll	Nov. 20
5038 Men of the Night—Cabot Allen	Nov. 26
5029 White Lies—Wray-Connolly-Jory	Nov. 27
5202 The Westerner—Tim McCoy (57 min.)	Dec. 10
5015 Mills of the Gods—Robson-Wray-Jory	Dec. 15
5001 Broadway Bill—Baxter-Loy	Dec. 27
5011 Best Man Wins—Holt-Lowe	Jan. 15
5036 Behind the Evidence—Foster-Manners	Jan. 20
5203 Square Shooter—Tim McCoy (57 min.)	Jan. 21

First National Features

(321 W. 44th St., New York, N. Y.)

881 Church Mouse—Foreign (75 min.)	Dec. 15
876 Maybe It's Love—Stuart-Alexander	Jan. 12
878 Red Hot Tires—Talbot-Astor-Karns	Feb. 2
863 North Shore—Stanwyck-Raymond-Tobin	Feb. 16

Fox Features

(321 W. 44th St., New York, N. Y.)

510 Elinor Norton (The State versus Elinor Norton)—Trevor-William	Nov. 2
512 Gambling—Cohan-Gibson-Burgess	Nov. 2
517 Hell in the Heavens—Warner Baxter	Nov. 9
518 The White Parade (Young Ladies in White)—Young-Boles	Nov. 16
519 The First World War	Nov. 23
520 Bachelor of Arts—Brown-Louise	Nov. 23
No release set for	Nov. 30
513 Music in the Air—Boles-Swanson (re)	Dec. 7
No release set for	Dec. 14
522 Helldorado—Arlen-Evans-Bellamy	Dec. 21
524 Bright Eyes—Temple-Dunn	Dec. 28
523 Lottery Lover—Ayres-Paterson-Fears	Jan. 4
525 County Chairman—Will Rogers	Jan. 11
515 Mystery Woman—Barrie-Roland-Halliday	Jan. 18
521 East River—Lowe-McLaglen (reset)	Jan. 25
526 Charlie Chan in Paris—Oland-Brian	Feb. 1
529 One More Spring—Gaynor-Baxter-Darwell	Feb. 8
531 Little Colonel—Temple-L. Barrymore	Feb. 15
527 When a Man's a Man—George O'Brien	Feb. 15

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Chu Chin Chow—Anna May Wong	Oct. 15
Little Friend—Nova Pilbeam	Oct. 20
Power—Conrad Veidt	Oct. 30
Evansong—Evelyn Laye	Nov. 16
Man of Aran—native cast	Nov. 30
Jack Ahoy—Jack Hulbert	Nov. 30

Evergreen—Jessie MatthewsDec. 15
 My Heart Is Calling—Kiepusa-Hale-Eggerth....Dec. 25
 The Iron Duke—George ArlissDec. 30
 Princess Charming—Laye-WilkinsonJan. 30

Invincible Features

(1540 Broadway, New York, N. Y.)

The Ghost Walks—Miljan-CollierDec. 1

Majestic Features

(1270 Sixth Avenue, New York, N. Y.)

Beginning of 1934-1935 Season

The Scarlet Letter—Moore-Albright.....July 14
 She Had to Choose—Crabbe-JewellAug. 11
 Night Alarm—Judith Allen-Bruce Cabot.....Oct. 29
 The Perfect Clue—Manners-Gallagher-Libaire...Nov. 29

Mascot Features

(1776 Broadway, New York, N. Y.)

Young and Beautiful—Allen-Haines.....Sept. 1
 Crimson Romance—Lyon-Maritz-Von Stroheim..Oct. 12
 In Old Santa Fe—Ken Maynard-Evelyn Knapp...Nov. 1
 The Marines Have Landed—Haines-Armitt.....Nov. 20
 Little Men—Moore-Morgan-DurandDec. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1933-34 Season

415 The Painted Veil—Garbo-Marshall-Brent ...Nov. 23
 422 Babes in Toyland—Laurel-HardyDec. 14
 408 Forsaking All Others—Crawford-Gable.....Dec. 28
 (More to come on the 1933-34 Season)

1934-35 Season

508 Evelyn Prentice—Loy-PowellNov. 9
 No releaseNov. 16
 540 A Wicked Woman—Christians-Bickford (re) Nov. 30
 541 The Band Plays On (Backfield)—Young (re) Dec. 7
 542 (509) The Gay Bride (Repeal)—Lombard
 (re)Dec. 21
 507 Biography of a Bachelor Girl—Harding-
 Montgomery (reset)Jan. 4
 526 The Night is Young—Novarro-LayeJan. 11
 533 David Copperfield—Fields-BarrymoreJan. 18
 523 Winning Ticket—Carillo-Fazenda-HealyJan. 25
 Sequoia—Jean ParkerFeb. 1

Monogram Features

(1270 Sixth Ave., New York, N. Y.)

3022 Mysterious Mr. Wong—Bela Lugosi.....Dec. 22
 3011 Million Dollar Baby—Walker-Judge-Fay...Dec. 29
 3003 Nut Farm—Wallace FordJan. 2
 3018 Women Must Dress—Gombell-GordonJan. 30

Paramount Features

(1501 Broadway, New York, N. Y.)

3418 It's a Gift—W. C. Fields-LeRoyNov. 30
 3419 Behold My Wife—Sidney-RaymondDec. 7
 3422 One Hour Late (Me Without You)—
 Morrison-Twelves-Trees-JudgeDec. 14
 3421 Home On the Range—Scott-Coogan (55 m.)..Dec. 21
 3420 Father Brown, Detective—Lucas-Connolly..Dec. 21
 3423 Here Is My Heart—Crosby-CarlisleDec. 28
 3414 Enter Madame—Landi-Grant-OvermanJan. 4
 3416 The President Vanishes—Byron-Arnold.....Jan. 11
 3425 Once in a Blue Moon—Jimmy Savo.....Jan. 18
 3427 The Lives of a Bengal Lancer—Cooper.....Jan. 18
 3426 The Gilded Lily—Colbert-MacMurrayJan. 25

RKO Features

(1270 Sixth Ave., New York, N. Y.)

505 The Gay Divorcee—Astaire-Rogers.....Oct. 19
 511 Gridiron Flash—Quillan-FurnessOct. 26
 510 Wednesday's Child—Thomas-Arnold-Morley...Oct. 26
 508 Kentucky Kernels—Wheeler-WoolseyNov. 2
 509 By Your Leave—Morgan-Tobin-NixonNov. 9
 514 Woman in the Dark—Wray-BellamyNov. 9
 507 Anne of Green Gables—Shirley-Brown.....Nov. 23
 517 Lightning Strikes Twice—Lyon-ToddDec. 7
 515 Red Morning—Dummi-ToomeyDec. 14
 513 The Silver Streak—Blane-StarrrettDec. 21
 512 The Little Minister—Katharine Hepburn.....Dec. 28
 516 West of the Pecos—Richard DixJan. 4
 518 Romance in Manhattan—Lederer-RogersJan. 11
 519 Grand Old Girl—May RobsonJan. 18

United Artists Features

(729 Seventh Ave., New York, N. Y.)

The Private Life of Don Juan—Fairbanks.....Nov. 30
 Runaway Queen—Anna Neagle-Ferd. Graavy.....Dec. 21
 Kid Millions—Cantor-Merman-SotharaDec. 28
 Clive of India—Ronald ColmanJan. 25

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A7003 Imitation of Life—C. Colbert (reset)Nov. 26
 (End of 1933-34 Season)

Beginning of 1934-1935 Season

A8035 There's Always Tomorrow—BarnesSept. 10
 A8014 Million Dollar Ransom—ArnoldSept. 17
 A8030 Gift of Gab—Lowe-StuartSept. 24
 A8061 Rocky Rhodes—Buck Jones (62½ min.)...Sept. 24
 A8021 Wake Up and Dream (Castles In the Air)—
 Columbo-Knight-PryorOct. 1
 A8027 One Exciting Adventure (What Women
 Dream)—Barnes-HamiltonOct. 15
 A8029 Great Expectations—Henry HullOct. 22
 A8022 Cheating Cheaters—Wray-RomeroNov. 5
 A8082 When a Man Sees Red—Buck Jones (60m) Nov. 12
 A8033 Secret of the Chateau—Dodd (reset)Dec. 3
 A8020 Strange Wives—Pryor-Ralston (reset)....Dec. 10
 A8028 The Man Who Reclaimed His Head—
 Rains-J. Bennett-Arwill (reset)Dec. 24
 A8025 I've Been Around—Morris-HudsonDec. 31
 A8008 Night Life of the Gods—McKinney (re) Jan. 7
 A8036 Straight from the Heart—Astor (re) Jan. 14
 A8024 The Mystery of Edwin Drood—Rains Jan. 21
 A8003 The Good Fairy—Sullivan-Marshall (re) Jan. 28
 A8032 A Notorious Gentleman (At Your Service)—
 Bickford-VinsonFeb. 4
 A8031 Rendezvous at Midnight (Joy of Living)—
 Bellamy-HobsonFeb. 11

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

826 I Am a Thief—Astor-Cortez-DiggesNov. 24
 811 The Secret Bride (Concealment)—
 Starwyck-William-FarrellDec. 22
 802 Sweet Adeline—Dunne-Woods-HerbertDec. 29
 806 Bordertown—Muni-Davis-LindsayJan. 5
 827 The White Cockatoo—Muir-CortezJan. 19
 828 The Right to Live—Hutchinson-Brent.....Jan. 26
 816 Devil Dogs of the Air—Cagney-O'Brien.....Feb. 9
 805 Sweet Music—Vallee-Dvorak-SparksFeb. 23

SHORT SUBJECT RELEASE SCHEDULE

Bud 'n Ben Pictures Corp.—Three Reels

(1508 Paramount Bldg., New York, N. Y.)

Romance Revier—Bud N' Ben (30 min.).....Oct. 25
 West On Parade—Bud N' Ben (30 min.)Nov. 25

Columbia—One Reel

5301 Holiday Land—Color Rhapsody No. 1 (8m) Nov. 9
 5803 Flying Pigskins—Sport Thrills (11 min.)...Nov. 9
 5353 Life's Last Laughs No. 3—(8½ min.).....Nov. 9
 5903 Laughing with Medbury Among the
 Cocoons—(9½ min.)Nov. 9
 5503 Krazy's Waterloo—K. Kat (cart.) (7 m.)...Nov. 16
 5703 Snapshots No. 3—(10 min.)Nov. 23
 5904 Laughing with Medbury at a County Fair—
 (9½ min.)Dec. 7
 5354 Life's Last Laughs No. 4—(8 min.)Dec. 12
 5302 Babes at Sea—Color RhapsodyDec. 12
 5804 Thrill Flashes—Sport Thrills (9½ min.)...Dec. 12
 5404 Spice of Life No. 4.....Dec. 13
 5602 The Happy Butterfly—Scrappys (car.) (7m) Dec. 20
 5504 Goofy Goodolies—K. Kat (cart.) (6½ min.)...Dec. 21
 5704 Snapshots No. 4—(9 min.)Dec. 21
 5403 Spice of Life No. 3Dec. 29
 5905 Laughing with Medbury in Hollywood.....Jan. 4

Columbia—Two Reels

Beginning of 1934-1935 Season

5101 Men in Black—Stooges No. 1 (18½m) (re) Sept. 28
 5102 It's the Cats—Clyde com. (18½ min.)Oct. 11
 5103 Counsel on De Fence—Langdon (18 min.)...Oct. 25
 5104 Perfectly Mismatched—Erroll c. (21 m.) (re) Nov. 20
 5105 In the Dog House—Clyde com. (17½ m.)....Dec. 1
 5106 Three Little Pigskins—Stooges (18½ m.)...Dec. 8
 5107 Shivers—Langdon comedy (18 min.)Dec. 24
 5108 One Too Many—Errol comedy (19 m.).....Dec. 28

Fox—One Reel

1403 On Foreign Service—Adv. News Cameraman (10 min.)	Oct. 5
5602 The Hollywood Gad-About—Treasure Chest (9½ min.)	Oct. 5
5504 The Black Sheep—Terrytoon (6 min.)	Oct. 5
3504 Crossroads of the World—Along the Road to Romance (9 min.)	Oct. 12
5505 The Magic Fish—Terrytoon (6 min.)	Oct. 19
5603 Your Stars for 1935—Treas. Chest (11m) re.	Oct. 19
5903 The House Where I Was Born—Song (9½m) reset	Oct. 26
5506 Hot Sands—Terrytoon (6 min.)	Nov. 2
5604 The Hollywood Movie Parade—Treas. Chest (9½ min.)	Nov. 2
5507 Tom Tom the Piper's Son—Terrytoon	Nov. 16
5904 The Booming Main—Song Hit (10½ m.)	Nov. 16
5508 Jack's Shack—Terrytoon (6 min.)	Nov. 30
1404 Filming the Great—Adventures of a News Cameraman (reset)	Dec. 7
3505 Isle of Bermuda (Geneva by the Lake)—Along the Road to Romance (reset)	Dec. 7
5905 Way Down Yonder—Song hit story (11½m)	Dec. 7
5509 South Pole or Bust—Terrytoon (6 min.)	Dec. 14
5605 Harlem Harmony—Treasure Chest (10 m.)	Dec. 21
3506 Geneva By the Lake—Along Road Romance	Dec. 21
5510 The Dog Show—Terrytoon (6½ min.)	Dec. 28

(T4-5 listed as a Dec. 1 release was put in this column by error. It is a Paramount release and is now listed as such.)

Fox—Two Reels

5203 Second Hand Husband—Howard com. (18m)	Oct. 26
5301 Educating Papa—Mirthquake	Nov. 2
5304 The Campus Hooper—Mirthquake (20m)	Nov. 9
5204 Rural Romeo—Screen star com. (21 m.)	Nov. 16
5106 The Girl from Paradise—Mn. com. (22½m)	Nov. 23
5205 Two Lame Ducks—Sc. star com. (17½m)	Nov. 30
5104 Big Business—Musical com. (19m) (re)	Dec. 7
5303 Three Cheers for Love—Mirthquake (19m)	Dec. 14
5306 Boosting Dad—junior Coghlin (21 min.)	Dec. 21
5103 Gentlemen of the Bar—E. Trox (19m)	Dec. 28

Metro-Goldwyn-Mayer—One Reel

T-113 Zion-Canyon of Colour—Travel (9 m.)	Nov. 10
M-124 Dartmouth Days—Oddities (11 min.)	Nov. 17
W-144 Bosco's Parlor Franks—Cart. (9 m.)	Nov. 24
A-104 Goofy Movies No. 10	Dec. 1
T-114 Ireland—The Emerald Isle—Traveltalk	Dec. 8
M-125 Rugby—Oddities (10 min.)	Dec. 15
W-145 Toyland Broadcast—Cartoon (10 min.)	Dec. 22
A-105 Goofy Movies No. 11	Dec. 29

Metro-Goldwyn-Mayer—Two Reels

C-805 Them Thar Hills—Laurel-Hardy (20 m.)	July 21
C-804 The Live Ghost—Laurel-Hardy (21 m.)	Dec. 8

(End of 1933-34 Season)

Beginning of 1934-35 Season

C-21 Mike Fright—Our Gang comedy (18 min.)	Aug. 25
C-31 One Horse Farmers—Todd-Kelly (18 m.)	Sept. 1
C-11 Something Simple—C. Chase (15 min.)	Sept. 8
C-41 Nosed Out—Irvin S. Cobb (18 min.)	Sept. 15
R-51 The Spectacle Maker—Mn. revue (21m)	Sept. 22
C-22 Washee Ironer—Our Gang comedy	Sept. 29
C-32 Opened by Mistake—Todd-Kelly (19 m.)	Oct. 6
C-12 You Said a Hatful—C. Chase (19 min.)	Oct. 13
C-42 The Ballad of Padmeah Jail—Irvin S. Cobb (19 min.)	Oct. 20
R-52 My Grandfather's Clock—Revue (17 m.)	Oct. 27
C-23 Not Yet Titled—Our Gang comedy	Nov. 3
C-33 Done In Oil—Todd-Kelly (18 min.)	Nov. 10
C-13 Fate's Fathead—C. Chase comedy (19 m.)	Nov. 17
C-43 You Bring the Ducks—Cobb com. (16 m.)	Nov. 24
R-53 Not Yet Titled—Musical Revue	Dec. 1
C-24 Not Yet Titled—Our Gang comedy	Dec. 8
C-34 Bum Voyage—Todd-Kelly comedy (19 m.)	Dec. 15

Paramount—One Reel

T4-4 Keep in Style—Betty Boop (cart.) (6m)	Nov. 16
E4-4 The Dance Contest—Popeye (cart.) (7m)	Nov. 23
V4-9 Screen Souvenirs No. 2—(9½ min.)	Nov. 30
R4-5 Saddle Champs—Spotlight (10 min.)	Nov. 30
A4-7 Ladies That Play—Headliner (10 min.)	Dec. 7
P4-5 Paramount Pictorial No. 5—(8½ min.)	Dec. 7
V4-10 Coo-Coo News (Madhouse Movies No. 2)—Varieties	Dec. 14
T4-5 When My Ship Comes In—Boop cart. (6½m)	Dec. 21

V4-11 The Superstition of Walking Under a Ladder—Varieties (9 min.)	Dec. 28
A4-8 The Yacht Club Boys Garden Party—Headliner (9½ min.)	Dec. 28
R4-6 A Spotlight Cocktail—Spotlight (10m)	Dec. 28
E4-5 We Aim to Please—Popeye (6½ min.)	Dec. 28
C4-3 An Elephant Never Forgets—Color Classic	Dec. 28

RKO—One Reel

54203 Dumbell Letters No. 3—(4 min.)	Aug. 17
54103 A Little Bird Told Me—Toddletale (8½m)	Sept. 7
54401 Red Republic—Vagabond No. 1 (9½m)	Sept. 21
54204 Dumbell Letters No. 4—(4½ min.)	Sept. 28
54501 Pathe Topics—(10½ min.)	Oct. 19
54205 Dumbell Letters No. 5—(5 min.)	Oct. 26
54402 Fakers of the East—Vagabond (8½ min.)	Nov. 16
54302 Parrotville Fire Department—Rainbow Parade No. 2 (7 min.)	Nov. 23
54206 Dumbell Letters No. 6—(4½ min.)	Nov. 23
54502 Pathe Topics—(10½ min.)	Dec. 14

RKO—Two Reels

53402 Ferry Go Round—Mus. com. (20 min.)	Nov. 23
53702 Bandits and Ballads—Etting (18 min.)	Dec. 7
53602 The Dancing Millionaire—Granger (19m)	Dec. 14

United Artists—One Reel

22 Goddess of the Spring—S. Symphony (9½m)	Nov. 1
27 The Dog Napper—Mickey Mouse	Nov. 10
23 The Golden Touch—S. Symphony	Not yet set

Universal—One Reel

A8221 Sky Larks—Oswald cartoon (7½ min.)	Oct. 22
A8253 Stranger Than Fiction No. 3—(8½ min.)	Oct. 22
A8273 Going Places with Thomas No. 3 (9½m)	Nov. 5
A8222 Spring in the Park (Park in the Spring)—Oswald cartoon (7 min.)	Nov. 12
A8254 Stranger Than Fiction No. 4 (8½m) (re)	Nov. 26
A8274 Going Places with Lowell Thomas No. 4—(10 min.)	Dec. 3
A8202 Toyland Premiere—Cartune (9 min.)	Dec. 10
A8255 Stranger Than Fiction No. 5—(9 min.)	Dec. 17
A8275 Going Places with Lowell Thomas No. 5 (9 min.)	Dec. 31
A8223 Robinson Crusoe Isle—Oswald (9 min.)	Jan. 7
A8256 Stranger Than Fiction No. 6—(9 min.)	Jan. 14
A8276 Going Places with Lowell Thomas No. 6—(10 min.)	Jan. 28

Universal—Two Reels

A8110 Knickerbocker Knights—com. (19½ m.)	Dec. 12
A8508 The Thrill of Death—Tommy No. 8 (10m)	Dec. 17
A8111 Henry's Social Splash—Armetta (21m)	Dec. 19
A8509 The Earth Gods Roar—Tommy No. 9 (18 min.)	Dec. 24
A8112 The Whole Show—Barton (20 min.)	Dec. 26
A8510 Death at the Controls—Tommy No. 10 (21 min.)	Dec. 31

Vitaphone—One Reel

9501 Pilgrim Days—See America First (11 m.)	Oct. 27
9605 Movie Memories—P. Pot (8 min.)	Oct. 27
9903 Richard Himber & Orch.—M. Masters 10m	Nov. 3
9606 Songs That Live—P. Pot (9 min.)	Nov. 10
9801 Those Beautiful Dames—M. Melodies (7m)	Nov. 10
9701 Buddy's Adventures—Looney Tunes (7m)	Nov. 17
9502 Boston Tea Party—See America First 11m	Nov. 17
9608 Good Badminton—Pepper Pot (9 min.)	Nov. 24
9904 (9905) Don Redman—Mel. Masters 10m	Dec. 1
9802 Pop Goes My Heart—M. Melodies (7 min.)	Dec. 8
9609 Listenin' In—Pepper Pot (10 min.)	Dec. 8
9503 Hail Columbia—See America First (10m)	Dec. 8
9607 Animated Puppet Novelty—P. Pot 9m re	Dec. 15
9803 Mr. & Mrs. Is The Name—M. Melodies	Dec. 15
9504 Remember the Alamo—See America (10m)	Dec. 29
9610 Vaudeville No. 2—Pepper Pot (10 min.)	Dec. 29
9905 (9904) Will Osborne—Mel. Masters 10m re	Dec. 29

Vitaphone—Two Reels

9127 Gem of the Ocean—Bway. Brev. (20m)	Nov. 10
9202 Out of Order—Big V comedy (19 min.)	Nov. 17
9123 What This Country Needs (Run on the Bank)—Bway. Brevities (19 min.)	Dec. 1
9119 Soft Drinks and Sweet Music (What This Country Needs)—Bway. Brev. (20 min.)	Dec. 8
9217 Dizzy and Daffy Deas (Jenkins Donnelly)—Big V	Dec. 15
9101 Hear Ye, Hear Ye—Bway. Brev. (20m)	Dec. 22
9208 Peach of a Pair—Big V Comedy	Dec. 29

**NEWSWEEKLY
NEW YORK
RELEASE DATES****Universal News**

300 Saturday	Nov. 10
301 Wednesday	Nov. 14
302 Saturday	Nov. 17
303 Wednesday	Nov. 21
304 Saturday	Nov. 24
305 Wednesday	Nov. 28
306 Saturday	Dec. 1
307 Wednesday	Dec. 5
308 Saturday	Dec. 8
309 Wednesday	Dec. 12
310 Saturday	Dec. 15
311 Wednesday	Dec. 19
312 Saturday	Dec. 22
313 Wednesday	Dec. 26
314 Saturday	Dec. 29

(End of Volume 5)

Beginning of Volume 6

315 Wednesday	Jan. 2
316 Saturday	Jan. 5
317 Wednesday	Jan. 9
318 Saturday	Jan. 12

Pathe News

55137 Sat. (O.)	Dec. 1
55238 Wed. (E.)	Dec. 5
55139 Sat. (O.)	Dec. 8
55240 Wed. (E.)	Dec. 12
55141 Sat. (O.)	Dec. 15
55242 Wed. (E.)	Dec. 19
55143 Sat. (O.)	Dec. 22
55244 Wed. (E.)	Dec. 26
55145 Sat. (O.)	Dec. 29
55246 Wed. (E.)	Jan. 2
55147 Sat. (O.)	Jan. 5
55248 Wed. (E.)	Jan. 9
55149 Sat. (O.)	Jan. 12

Metrotone News

220 Saturday	Dec. 1
221 Wednesday	Dec. 5
222 Saturday	Dec. 8
223 Wednesday	Dec. 12
224 Saturday	Dec. 15
225 Wednesday	Dec. 19
226 Saturday	Dec. 22
227 Wednesday	Dec. 26
228 Saturday	Dec. 29
229 Wednesday	Jan. 2
230 Saturday	Jan. 5
231 Wednesday	Jan. 9
232 Saturday	Jan. 12

Paramount News

35 Saturday	Dec. 1
36 Wednesday	Dec. 5
37 Saturday	Dec. 8
38 Wednesday	Dec. 12
39 Saturday	Dec. 15
40 Wednesday	Dec. 19
41 Saturday	Dec. 22
42 Wednesday	Dec. 26
43 Saturday	Dec. 29
44 Wednesday	Jan. 2
45 Saturday	Jan. 5
46 Wednesday	Jan. 9
47 Saturday	Jan. 12

Fox Movietone

22 Saturday	Dec. 1
23 Wednesday	Dec. 5
24 Saturday	Dec. 8
25 Wednesday	Dec. 12
26 Saturday	Dec. 15
27 Wednesday	Dec. 19
28 Saturday	Dec. 22
29 Wednesday	Dec. 26
30 Saturday	Dec. 29
31 Wednesday	Jan. 2
32 Saturday	Jan. 5
33 Wednesday	Jan. 9
34 Saturday	Jan. 12

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PEnnsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JANUARY 5, 1935

No. 1

PICTURES AND PICTURE MAKERS IN HOLLYWOOD—Last Article

Paramount has an excellent sales organization; as good, in fact, as it has had in its history, or even better, and given it good pictures there is no doubt that it can produce results.

Unfortunately it has not had pictures commensurate with the organization's reputation and resources for a long time. The reason for it is the fact that Emanuel Cohen, who is chief production executive in Hollywood, lacks, in my opinion, the necessary qualifications.

Emanuel Cohen was taken from the Home Office's newsreel department and, though he had had no other production experience than that of a newsreel editor, was thrust into the studio in Hollywood and told to spend the company's millions to make pictures with. He was not given even preliminary training to enable him to do the work tolerably well.

But that is not Mr. Cohen's fault; Mr. Cohen may, for that matter, be a very intelligent man—having not met him, I cannot say anything to the contrary; but it would have been just as logical if Paramount had sent him to take charge of the astronomical observatory at Mt. Wilson.

There have been rumors at different times to the effect that Mr. Cohen would resign; but each time these rumors proved unfounded; he seems to have Mr. Zukor's backing, and cannot be dislodged. That is what one assumes from the defense Mr. Zukor has made of Mr. Cohen at different times, in an effort to quiet down gossip.

Adolph Zukor seems to think that Mr. Cohen has done wonders in Hollywood. He organized, he said, the studio, taking it out of its chaotic condition when the company was in difficulties.

Mr. Zukor may be right, as far as Mr. Cohen's ability at organizing is concerned; but Mr. Cohen has not produced good Paramount pictures and the exhibitors cannot appease those who pay their money at the box office to see these pictures by telling them what an organizing genius is Emanuel Cohen; they want their monies' worth. Paramount has a reputation, won in the years of its existence through the production of meritorious pictures, and the picture-goers expect more from Paramount than from lesser concerns.

Let the Paramount heads allow Mr. Cohen to manage the financial end of the studio and the personnel if they should be satisfied that he is an organizer, but let some one else take over the deciding what story material should be put into pictures. After all, the fate of Paramount depends, just as does every other company's, on good pictures.

An arrangement of this kind might restore the morale at the studio, which has, according to the information I was able to obtain, fallen very low.

There is, as I understand, considerable talent at this studio which could produce results under a more informed management.

Ben Piazza: Mr. Piazza was casting director at the Metro-Goldwyn-Mayer studio, but there was, as I understand, a row about something and he resigned. He is now employed by the Paramount studio in the same capacity. He is reputed to be a very competent person.

There have been rumors that Ben. Schulberg is going to take charge of the production activities again. I do not know how accurate these rumors are; but if they are true, I hope Mr. Schulberg will adopt a better production system than he had before: he must recognize the fact that one man cannot superintend the production of sixty pictures a year and must engage associate producers enough to make it possible for him to divide the number Paramount produces among at least ten such producers, each producer to have his own organization and to make no more than six pictures a year. When the heads of the studios divide the work among many groups and make each group responsible for the quality of pictures it produces, the highly-paid incompetents

will be driven out of the studios automatically. Under such a system a person will soon show whether he has the stuff in him or not.

RKO

In the short time that J. R. McDonough has been head of RKO, the studio made more progress than any other studio in the same length of time in the history of the business. During the regime of David Selznick, and for some time after he left, this studio was badly disorganized. But now every person in it works in close harmony with every other person.

How much loyalty exists among the workers towards the company you will understand when I tell you that Mr. McDonough does not fail to greet even the lowest menial at the studio. He has a kind word for everybody. This McDonough spirit seems to have been transmitted to every one working at the studio.

As to actual work, I may say that there is no other studio executive in Hollywood who does more reading to find suitable story material than does Mr. McDonough. And he has good story sense, as I was able to judge from my contact with him. There were those who were skeptical about his ability to handle his job well, for he came into this industry about two years ago without any picture experience. But he has acquitted himself excellently. During the time he was in New York, he kept on studying the business. It did not take him long to realize that the success of his company depended on good pictures. And he was determined to get them. That is why he has moved to Hollywood.

Mr. McDonough is a competent executive. How competent he is you may judge from the following incident: When he found out that the director who was first assigned to direct "Anne of Green Gables" had expensive notions and could not induce him to follow the course he had outlined to him, Mr. McDonough paid him off. He then went into his cutting room and, taking George Nicholls out of it, instructed him to proceed with the directing of the picture. And Mr. Nicholls did an excellent job of it. The peculiar thing about this business is that fine cutters make, in nine out of ten instances, fine directors. Frank Capra, Clarence Brown, Lewis Milestone, Joseph Von Sternberg and many other directors came out of the cutting room. And Mr. Nicholls was one of the finest cutters in Hollywood. This was one of the first lessons Mr. McDonough learned during the months of his looking the studio over—a fact which some of the most experienced producers do not seem to have recognized—and took advantage of it. And "Anne of Green Gables" was the result; it was produced by Mr. Nicholls at a nominal cost.

Mr. McDonough discussed his story plans with me several times. He gave me the synopses of some of the books or plays he intends producing for the 1935-36 season, and I feel that, with such material to make pictures with, his ambition to make his company one of the outstanding will undoubtedly be realized.

Mr. McDonough shuns publicity. I dare say that I am the first writer to whom he has submitted for an interview. He feels that if he has the ability, his work will become known despite the absence of publicity; but if he hasn't, no amount of ballyhooing will do him any good.

Robert F. Sisk, assistant to Mr. McDonough: Mr. Sisk was once a member of the editorial staff of *Variety*. At the same time, he was New York correspondent of the *Baltimore Sun*, which is one of the five leading dailies of the country. Later he became publicity head of the Theatre Guild, where he remained for several years, and there he acquired valuable experience. He left the Theatre Guild to become head of the publicity department both of RKO and of the Music Hall.

(Continued on last page)

"The Marines Are Coming" with William Haines, Esther Ralston and Conrad Nagel

(Mascot, Nov. 20; running time, 71 min.)

A fairly good comedy. Although William Haines is shown again as a wisecracking individual, he is more sympathetic in this instance because he sacrifices his love for Esther Ralston, knowing that he was not the man to make her happy; also because he shows courage in rescuing Nagel from bandits. There are some good comedy situations provoked by the squabbles between Haines, a Lieutenant, and his superior officer, Conrad Nagel; also by the manner in which Haines avoids Armida, a temperamental dancer, who was in love with him and was following him from one country to another. The closing scenes are exciting:—

Haines, a Lieutenant in the Marines, meets and falls in love with Esther, Nagel's sweetheart. She, too, loves him. They decide to marry, but Haines becomes involved in a gambling house brawl. Because of this and of his failure to pay his debts, he is told that unless he resigns he will be discharged. He does resign but re-enlists as a private, and is ordered to Nagel's contingent. The feud continues, particularly when Haines insists on seeing Esther, against Nagel's orders. He swears to get even with Nagel. Nagel is captured by a notorious bandit. Haines becomes acquainted with two henchmen of the bandit's, and follows them to the hideout. He pretends to be drunk, and then attacks the bandits. Haines and Nagel hold off the bandits until help arrives from the Marines. Although Esther still loves Haines, he gives her up, telling her that Nagel would make her a better husband.

The plot was adapted from a story by John Rathmell and Colbert Clark. It was directed by David Howard. In the cast are Edgar Kennedy, Hale Hamilton, George Regas, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Mills of the Gods" with May Robson, Fay Wray and Victor Jory

(Columbia, Dec. 15; time, 65½ min.)

Just moderately entertaining program fare. May Robson's talents are wasted, for the story is not particularly novel and is even depressing; it deals with bitterness and strife among workers and their employer in a factory town. An unpleasant feature is the death of a young man; this was undoubtedly inserted to give the picture dramatic strength, but is unnecessary. The love interest is mild and unconvincing. The heroine's behavior at the beginning, where she is shown being callous and bitter, makes one lose sympathy for her; her sudden change of character does not ring true. The only sympathetic character is May Robson, who suffers because of the worthlessness of her family:—

May, head of a well organized factory that employed many workers, is disappointed since no one in her family wanted to help her, for they were all spendthrifts. She retires from the factory and leaves the administration in the hands of a board of directors. Things go along smoothly until the depression. Since more money is needed to keep the factory going, May calls her family back from Europe and asks them to release part of their inheritance to keep the factory going; they refuse her request. The most insolent of all is Fay Wray, May's granddaughter; she decides to go to Chicago to turn all of her investments into cash. While she is away her son angers the workmen by closing the factory and calling for police protection. In the meantime, Fay had met and become intimate with Victor Jory, leader of the workers, and she changes her reckless ways. May returns with the necessary money and Fay rushes down to where the workmen had gathered to assure them that the factory will be reopened. Her young brother follows to protect her. He is accidentally shot by the police and dies. Fay decides to stay with her grandmother and help her in the business. Jory decides to go away for a time. But since he and Fay are very much in love they know they will meet again soon.

The plot was adapted from a story by Melville Baker and John S. Kirkland. It was directed by Roy W. Neill. In the cast are Raymond Walburn, James Blakeley, Josephine Whittell, Mayo Methot, and others.

Unsuitable for children, adolescents, or Sundays. Suitability, *Class B.*

"Helldorado" with Richard Arlen, Madge Evans and Ralph Bellamy

(Fox, Dec. 21; running time, 74½ min.)

Fairly interesting, but it never rises much above the level of program entertainment. It is a mixture of romance and comedy against the background of a deserted mining camp, and the action revolves mostly around a group of people stranded there by a storm. Arlen is not a particularly sympathetic character because of his egotistical behavior, but one does feel sorry for him when he finds himself in the predicament of facing irate people who believed his boasts about his rich gold mine. Henry B. Walthall gives a good performance as a bewildered old miner who had lost his reason, but the antics of a madman are unpleasant. Stepin Fetchit and James Gleason provide the comedy. The closing scenes hold one in suspense:—

During a terrific storm that makes it impossible for them to travel on, Arlen leads a group of people to a deserted mining town. In the group are Madge Bellamy, a wealthy and snobbish girl, and her friend, Ralph Bellamy, a millionaire. At first they are annoyed at Arlen's bossy manner, but they become accustomed to it after a while. Madge even falls in love with him. The only inhabitant of the town is Henry B. Walthall, who, it develops, is Arlen's grandfather's former partner. Although Walthall "raves" a good deal about a gold mine Arlen believes what he tells him; but Walthall said he did not remember where it was located. When help finally arrives and Bellamy and Madge leave, Arlen rides along with them to town. At the hotel he boasts about his gold mine. The news spreads like wildfire and soon hundreds of people are on their way to the deserted town to stake claims. Arlen is terrified because he does not know the location of the mine. But Madge helps him out. She returns to town with letters she had taken from Walthall's house, in one of which there was a map giving the exact location of the mine. Madge confesses her love for Arlen and they are united.

The plot was adapted from a story by Frank M. Dazey. James Cruze is the director and Jesse L. Lasky the producer. In the cast are Helen Jerome Eddy, Patricia Farr, Gertrude Short, Stanley Fields, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A.*

"One Hour Late" with Joe Morrison and Helen Twelvetrees

(Paramount, Dec. 14; time, 74 min.)

An ordinary program picture. Although there is some comedy and music, the story is so silly that it barely holds one's interest. Joe Morrison has a pleasant voice, but he hasn't the personality for a leading romantic role. One does not feel much sympathy for any of the characters since they behave in a stupid manner. The action is slow, and almost the entire picture is a built-up for the closing scene, which is fairly exciting. This may appeal only to the radio fans, who enjoy listening to Morrison sing.

In the development of the plot Morrison, provoked because Helen had turned down his marriage proposal, asks Arlene Judge, a co-worker, to marry him; she accepts. In the meantime, Helen agrees to accompany Conrad Nagel, her employer, for a weekend at his country home, even though she knew that he was a married man. At five-thirty, Morrison and Helen leave the office, she to meet Nagel, he to meet Arlene. They go down in the same elevator. In this elevator is Nagel's wife, who was trying to pick up courage to tell Nagel that she was leaving him. The head of a radio station is another passenger. Suddenly, while the elevator is somewhere between the fifteenth and tenth floors, a cable snaps and the elevator stops. A sick woman in the elevator is in need of air, and Morrison cannot bear to see her suffer. He risks his life by climbing out of the elevator, fixing the cable, and releasing the safety catch. While he does this work he sings and the radio head decides to sign him up. Helen realizes she loves Morrison and tells him so; they are reconciled. And Nagel's wife, who had overheard a conversation between Helen and Morrison, in which Helen had mentioned the fact that Nagel was neglected by his wife, is remorseful; she goes back to her husband. Morrison becomes a successful singer.

The plot was adapted from a story by Libbie Block. It was directed by Ralph Murphy. In the cast are Ray Walker, Edward Craven, Toby Wing, Gail Patrick and George E. Stone.

Unsuitable for children, adolescents, or Sundays. Suitability, *Class B.*

"I've Been Around" with Chester Morris and Rochelle Hudson

(Universal, Dec. 31; running time, 65 min.)

A bore! The story is weak, the situations forced, the dialogue trite, and the characters unsympathetic. It moves along at a listless pace and fails to hold the attention at any time. One dislikes Rochelle Hudson because of her treatment of Chester Morris—she had married him because she had been jilted by another man. His behavior towards him after the marriage is unpleasant in that she tells him to leave her, that she loved another man, and that she did not want to go through with her marriage to Morris. Although one feels some sympathy for Morris, one becomes tired watching him drink to excess in order to forget. The comedy relief is negligible.

In the development of the plot Rochelle repents and learns to love Morris; but he leaves her and tours Europe. He returns four months afterward, and, realizing that he still loved Rochelle, calls at her apartment. He finds some friends there, including the man Rochelle had once loved. He refuses to listen to Rochelle's explanations and is about to leave when he hears a shout; Rochelle had attempted to kill herself by taking poison. She recovers and there is a happy reconciliation.

The story is by John Meehan, Jr. Phil Cahn is the director, and B. F. Zeidman the producer. In the cast are Phyllis Brooks, G. P. Huntley, Gene Lockhart, Isabel Jewell and Ralph Morgan.

Not for children, adolescents, or Sundays. Suitability, *Class B*.

"Enter Madame" with Elissa Landi and Cary Grant

(Paramount, Jan. 4; time, 82 min.)

Fair entertainment for class audiences. It is a light domestic comedy-drama, but with little human interest; the characters do not arouse one's sympathy. The most effective parts are the operatic sequences, which have been blended well into the story. Elissa Landi, supposedly an opera singer, is shown singing excerpts from different operas; she does not actually sing and although the synchronization is good, one feels as if there were something wrong somewhere. The production and acting are good, but the action is slow. There is one excellent comedy situation: it is that which shows Elissa's servants interrupting a dinner party to give her their interpretation of how a certain aria should be sung:—

Elissa Landi, a famous opera singer, marries Cary Grant, an American millionaire. At first they are very happy but Grant soon tires of spending all his life in a theatre. He begs Elissa to take a long vacation but she has so many contracts to fill that she finds this impossible. Grant goes back to America alone. Elissa's promises to join him are broken and Grant, listening to the advice of Sharon Lynne who wanted to marry him, sues Elissa for a divorce. Elissa is broken-hearted for she still loves Grant. She arrives in America, and finally wins Grant back; he tells her that he never stopped loving her.

The plot was taken from the play by Gilda Varesi and Dorothea Donn-Byrne. (It was produced in 1922 by Metro.) Elliott Nugent is the director. Michele Burani, Paul Porcasi, Adrian Rosely, Cecelia Parker, and Frank Albertson are in the cast.

Unsuitable for children, adolescents, or Sundays. Suitability, *Class B*.

"Lottery Lover" with Lew Ayres and Pat Paterson

(Fox, Jan. 4; running time, 83 min.)

Just a fair comedy with music. The production is lavish and the musical numbers are enjoyable, but the story is inane and the action slow. The only real attraction is the introduction of a new screen personality, Peggy Fears; she is charming and capable. Lew Ayres seems miscast in the leading romantic role; he gives a listless performance. The comedy, provoked by the antics of Alan Dinehart and Sterling Holloway, is occasionally good and provokes hearty laughter. Although there is little human interest in the story, one feels sympathy for Pat Paterson because of her unhappiness when Lew, with whom she was in love, is forced to make love to another woman:—

A group of American naval officers, arriving in Paris, decide to have a lottery. They pool all their finances and draw lots, the lucky man to pay court and spend all the money on Peggy Fears, the popular and desirable actress

in Paris. Ayres is the lucky man, but he is so naïve that Alan Dinehart, the Parisian guide for the men, engages the services of Pat Paterson to teach him how to make love. She falls in love with Ayres, and he does with her, but there are complications. Since he won the lottery he is forced to go ahead with his plans to make love to Peggy. Eventually everything is straightened out: Peggy, finding out that Ayres and Pat were in love, brings them together.

The plot was taken from a story by Siegfried M. Horzig and Maurice Hanline. William Thiele is the director. In the cast are Reginald Denny, Eddie Nugent, and others.

The theme is not exactly suitable for children, adolescents, or Sundays. Suitability, *Class B*.

"Maybe It's Love" with Gloria Stuart and Ross Alexander

(First Nat'l, Jan. 12; time, 62 min.)

Just fair program entertainment. The story is not particularly exciting or novel but it has some good human touches and comedy. Most of the laughs are provoked by the excitable moods of Joseph Cawthorn, who gets all mixed up in his speech. One feels sympathy for Gloria and Alexander, a young married couple, who not only have a financial struggle, but are further handicapped by Gloria's family who interfere in their affairs. One of the funniest situations is where Alexander, who wanted to take a ride with Gloria in his new car, finds that the entire family had joined them; they try to tell him how to drive the car, finally forcing Alexander to turn the wheel over to Frank McHugh, the egotistical brother-in-law, who ends by smashing the car when he hit a truck.

The story revolves around the struggles of Alexander and Gloria to live on a budget. When Gloria insists on going back to work, she and Alexander part. Her employer's son, Philip Reed, is in love with her, but he realizes that since she still loves Alexander there is no chance for him. He contrives to bring them together just as Alexander was ready to leave town. Gloria promises Alexander that there will be no more family interference.

The plot was adapted from a story by Maxwell Anderson. It was directed by William McGann. In the cast are Helen Lowell, Ruth Donnelly, Dorothy Dare, Maude Eburne and Henry Travers.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Sweet Adeline" with Irene Dunne and Donald Woods

(Warner Bros., Dec. 29; time, 87 min.)

A good operetta for class audiences. It has been given a lavish production, the music is delightful, and Irene Dunne makes a charming heroine. But the action is slow, as is usually the case in operettas that follow the style of the stage plays from which they have been adapted. Hugh Herbert's comedy should be the attraction for the masses, particularly in the situation in which he attempts to disguise himself to do some secret service work (only to be recognized by every one). Warner Bros. has outdone itself in one dance ensemble swing number: it is novel, lavish, and exceedingly effective. The romantic interest is pleasant if not exciting. The background is old-fashioned—that of the '90's:—

While at rehearsal of an operetta for which Woods, her sweetheart, wrote the music, Irene sings one of the songs to show the leading lady how it should be done. She is so good that Ned Sparks, the manager, engages her. Louis Calhern, wealthy and in love with Irene, puts up the necessary money to back the show. Irene, her head turned by the attentions of Calhern, drifts away from Woods. But when Calhern suggests that she become his mistress, she tells him she never wants to see him again. At the opening night of the play, the girl whose place Irene had taken is so jealous that she cuts the rope of the swing in which Irene was sitting and singing, and Irene falls and is injured. As soon as she recovers she rehearses for a new play and becomes reconciled with Woods.

The plot was taken from the stage play by Jerome Kern and Oscar Hammerstein, II. Mervyn LeRoy directed it. In the cast are Joseph Cawthorn, Winifred Shaw, Nydia Westman, Phil Regan, and others.

Because of the situation in which Calhern suggests that Irene become his mistress, it may prove unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

In his contact with Mr. Sisk at the New York office, Mr. McDonough recognized his ability and asked him to become his assistant, moving to Hollywood. Mr. Sisk accepted the offer.

Mr. Sisk is a very young man, around thirty—perhaps a year or two younger, but he is more well read than many educated persons twice his age. And he knows story material. Besides, he is thoroughly honest, and is also a fine executive.

Although a publicity man, Mr. Sisk dislikes publicity. The industry will do well to watch this young man.

B. B. Kahane: Mr. Kahane is a lawyer by profession and was attached to the legal staff of the RKO Home Office for years. During the regime of David Selznick the RKO studio became so disorganized that Mr. Kahane was sent West to bring order out of chaos in it. Any every one who knows of the facts realizes that he has done an excellent job of it. The work of Mr. McDonough was expedited by at least one year by the work Mr. Kahane did.

Pandro Berman: Mr. Berman has been producing meritorious pictures for RKO all along. This season he has produced "The Little Minister," which is making a big hit at the Music Hall, where it started its engagement last week, and "The Gay Divorcee," which the *Film Daily* poll places among the ten best of the year.

Clifford Reid: Mr. Reid produced for RKO "The Lost Patrol," which surprised every one in the industry, because it proved successful even though few people believed it would so prove, and this season he has produced "The Grand Old Girl," the picture I spoke about in one of my letters from Hollywood; I predict that this picture, too, will turn out successful, both as an entertainment as well as a money maker. He is now working on "The Crime of Sylvester Bonard," (which will perhaps reach the screen under a different title), with George Nicholls directing, and with Anne Shirley in the leading part.

As long as Mr. McDonough is head of the producing forces, RKO will, I believe, be making meritorious pictures.

United Artists

The chief producers for United Artists are Darryl Zanuck, formerly producer for Warner-First National, and Samuel Goldwyn.

Mr. Zanuck is, as I said in my correspondence from Hollywood, a dynamic personality and whatever he may lack in certain characteristics he more than makes up by his youthful enthusiasm and his courage. There is no doubt in my mind that he will make his weak pictures, just as every other producer; but the proportion of his weak pictures will, in my opinion, be very small as compared with the proportion of other producers, by reason of the fact that he is making fewer pictures and is taking more care with each picture than a producer who has to grind out pictures like sausages. Besides, he is spending in the average considerably more actual cash than most other producers. He has also the advantage of putting well known stars in his pictures.

Sam Goldwyn: Every one knows, I am sure, what Sam Goldwyn has done so far, so not much discussion about him is necessary, for he intends to continue on the same policy: he will keep on spending large sums of money on pictures and getting the best results he can get out of them, and will not cease, I believe, trying to make Anna Sten a popular star, regardless of the disappointment he has so far received. He is sinking a large sum of money, as I understand, in another Sten picture. You have to give him credit for his faith in her, although not for his judgment in this instance: it would have been far more profitable for him if he were to pick out some young American girl to lavish so much publicity on than to continue his hard fight for Anna Sten. But that is his "funeral."

Mr. Goldwyn compains, and justifiably so, that the agents in Hollywood are ruining the picture business: they induce artists to break their contracts so that they, the agents, may get more money for them. And in most cases these artists follow their suggestions. The agents, of course, get a big slice from their new salaries.

Douglas Fairbanks, Mary Pickford, Charles Chaplin—they do not amount much to the box office any more. It should have been better for them if they joined some old men's home, or women's, as the case may be; they have outlived their usefulness. The latest "atrocious" ("Private Lives of Don Juan") of Douglas Fairbanks (Sr.) demonstrates conclusively that any money spent on a picture with this star in the leading part might just as well be thrown

into the ocean. Even if he were to make good pictures, the unsavory publicity that has surrounded his name lately might make them unprofitable for the exhibitors.

Edward Small (Reliance) produces one now and then. "Count of Monte Cristo" was one of his productions this season; it has proved an excellent box office attraction. But he is not yet producing enough pictures to make his presence felt.

Alexandre Korda is not a Hollywood producer; he produces in England. But he might just as well be given a rating since we are appraising United Artists: Mr. Korda may make a good picture, now and then, but it will be a costume picture.

All in all, the United Artists Studios will continue to produce meritorious pictures and you may be able to make some money with them provided you get them at the right price.

Universal

Not enough can be said in favor of Carl Laemmle, Sr.; he has fought for the independence of the motion picture industry as no other producer has ever fought for it. It was his fight against the Patents Company that made it possible for the industry to progress. The veterans amongst you remember that the Patents Company, or the major producers of that period, a non-progressive body of men, had virtual monopoly of production. They thought that they owned certain patents that gave them the right to say who should use their cameras to make pictures with, and who their projectors, to project them with. But Mr. Laemmle felt otherwise. And he was upheld in his opinion by the courts of the land. For this he is entitled to the gratitude of every one of us.

But gratitude alone does not, of course, suffice to induce you to book his pictures; after all, it will not help Mr. Laemmle if he did not make good pictures and the exhibitors went broke buying and showing them in an effort to show him their gratitude. Universal, however, has been producing its share of good pictures; and in times of stress, it came through with a plan—the Complete Booking plan—that saved the life of many an exhibitor. Once in a while it comes forward with a "knockout." This season it has come through with "Imitation of Life."

Mr. Laemmle has a heart as big as the proverbial mountain. While visiting him I saw things that convinced me of it. No, they were not staged! They were genuine. He cannot say "No!" to any person in need.

Rumor has it that there have been some misunderstandings between his son and him; but Sr. Laemmle is still the boss.

Junior, as I understand, is not a b d fellow; on the contrary, he is a very nice fellow: any young man of his position who will state in public print that some one else helped him make a good picture, as he did recently when he said to newspaper reporters that Joe Breen helped him make "Imitation of Life" what it is, cannot be a bad fellow. The chief trouble with him, however, is the fact that he has not had the necessary experience to hold the responsible position of general manager of a studio. At twenty-three, practically in his "knee-pants" yet, he was an important figure—the most important, in fact—at the studio. You may imagine the flattery and adulation he received from the "yessmen," a multitude of whom exists in Hollywood. And a person of his age could not help believing some of the things said about him. Personally, I should like to see Junior take the advice of his father, who has had a world of experience; he will do better then.

Julius Kleine: Mr. Kleine, who is a special assistant to Mr. Laemmle, Sr., is an old newspaper man with a highly interesting career. He could prove of greater service to Universal, and to the exhibitors, if Mr. Laemmle were to make him head of an important producing unit, giving him freedom of action, and no interference. He has real ability.

I cannot make very flattering remarks about the production knowledge of Mr. Laemmle's son-in-law, who would do better, I believe, if he were to take an assistant's job with a competent producer for a while; he might improve.

PICTURES YOU SHOULD CANCEL

I suggest that you cancel at once the following pictures under the Code, unless you have other pictures in mind:

"Mills of the Gods," Columbia; "Maybe It's Love," First National; "Helladorado," Fox; "Gay Bride," MGM; "Father Brown," Paramount; "I've Been Around," Universal.

Details will be given in next week's issue.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It Is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JANUARY 12, 1935

No. 2

TENTH AND CANCELLABLE PICTURES UNDER THE CODE

I have read here and there in exhibitor bulletins articles stating that many exhibitors do not yet understand their rights under the Code about canceling 10% of the feature pictures they contracted for at one time. This compels me to add my efforts towards elucidating that part of the Code.

The Code specifies that if an exhibitor is not in default under the particular contract from which he wants to cancel pictures, he may exercise the right to cancel one out of each ten of the pictures he contracted for. The picture he wants to cancel need not be the tenth: it may be the first, for that matter. But if any other picture except the tenth, that is, if it is any one of the pictures from the first to the ninth, he must pay for it, and then when he plays the tenth picture he can apply the money he paid for the canceled picture on the tenth. In other words, he is not under an obligation to pay for the tenth picture under any circumstances, provided he has availed himself of his cancellation privilege.

The time he must send to the exchange his written cancellation notice is fourteen days after the picture has been "generally released" in his exchange territory.

What is a "general release" date "in the exchange territory out of which the Exhibitor is served"?

Because this matter was obscure, the Code Authority gave it an interpretation. By such interpretation each exchange in the thirty-two zones is obliged, whenever it sets a release date for a picture, to post such date on a bulletin board in the premises, and to notify the secretary of the Grievance Board at once. Such secretary will, in turn, notify the local trade papers to that effect so that the release date may be printed and every exhibitor become aware of it.

It is a highly complicated process. But that is what the Code Authority did. And you cannot expect the Code Authority, which is seven to three against the independent exhibitors—Johnston, Yamins and O'Reilly being the three—to give a better decision.

In spite of this complication, however, you can simplify matters by sending your written cancellation notice long before the fourteen day limit.

Some exchanges have refused to accept such advance notices, demanding that the notice be sent in accordance with the letter of the Code—within 14 days after a picture is released in an exchange territory. But such an attitude is childish and were an exhibitor to bring the matter before his local Grievance Board and the Board decided against him, the Code Authority would not dare uphold such a decision were the exhibitor to appeal it to that body; it should be too assinine.

But in order for you to avoid any controversy with the exchanges, I suggest that you, when you send in your notice of cancellation in advance of the fourteen day limit, compose your notice as follows:

"I desire to cancel 'East River' in accordance with the ten per cent cancellation privilege granted me by the Code.

"In case you should feel that this notice has not been given in accordance with the exact provisions of the Code, you will greatly oblige me if you will tell me on what date I may send in my cancellation notice so as to avail myself of my right to cancel this picture."

And do not overlook sending your notice by registered mail.

The cancellation privilege is cumulative. In other words, if you fail to cancel a picture in the first group of ten you may cancel two in the second group; if you fail to cancel any either in the first or in the second group, you may cancel three in the third group, and so on. For that matter

you may cancel your entire quota in the last group, even if that group should consist of fewer than ten pictures. All you have to look out for is that such group has enough pictures to enable you to cancel your entire quota.

If you should not cancel any picture in the first group and should want to cancel two in the second group, you don't have to pay for the first picture you cancel, but you pay for the second, and apply the money you paid for it on the tenth picture of such group.

If you should not cancel any pictures either in the first or the second group and should want to cancel three in the third group, you don't have to pay for the first and second pictures you cancel in such (third) group but are compelled to pay for the third picture, unless it is the tenth. If the third picture you want to cancel in the third group is not the tenth picture of that group, you pay for it and then apply the payment on the tenth picture, when you play it.

If the price you have paid for any of the canceled pictures is greater than the price of the picture you apply the payment on, you are entitled to a refund; if it is smaller, you will have to make up the difference.

In order to make this point clear, let me give you a specific example:

Let us take Fox: Suppose you canceled "Elinor Norton," which is the third picture in the second group of ten. The money you paid for it you will be entitled to apply on "Heldorado," which is the tenth picture in that group. If you paid, for example, fifty dollars for "Elinor Norton," and the contract price of "Heldorado" is twenty-five dollars, you will be entitled to a credit of twenty-five dollars. If the price you paid for "Elinor Norton" was twenty-five dollars and the contract price for "Heldorado" is fifty dollars, you will have to pay the exchange twenty-five dollars—the difference.

In case the picture canceled is percentage, the price you will have to pay for it (as a deposit) must be figured out in accordance with subparagraph (d.) Paragraph (3.) Part 6, Division (F.) of Article V (Page 250) of the Code.

The exchange may refuse to accept the cancellation of a picture if you are in arrears under your contract for shorts only if there is no arbitration clause in your contract for features. If there is an arbitration provision, or if you complied with all the terms of your contract for that particular season and the exchange still refuses to accept the cancellation of pictures from you, you should hale such exchange before the Grievance Board for violation of Part 6, Division F, of Article V of the Code.

The impression prevails that when an exchange offers fifty-two pictures and you buy only fifty-one, you do not comply with the provisions of the Code and are not entitled to the cancellation privilege thereby. An interpretation of this kind is, in my opinion, erroneous, in that whatever distributor gives such a meaning to the cancellation provision of the Code deliberately sets out to nullify it.

A case of this kind from Pittsburgh has been taken to the Code Authority and we shall soon know whether or not there is any self-respect left in the Code Authority as a body.

Columbia

"One Night of Love" was the first 1934-35 picture and "Broadway Bill" the tenth.

As I suggested in last week's editorial, "Mills of the Gods" should be a picture that you might want to cancel. If you have failed to cancel it, you may cancel two pictures in the second group.

First National

"A Lost Lady" was the first, and "North Shore" is the tenth, picture of the first group.

Last week I suggested that you cancel "Maybe It's Love,"
(Continued on last page)

"Little Men"*(Mascot Pictures; running time 77 min.)*

The best independent picture produced in years. It is wholesome entertainment for the family trade. It has deep human interest. Some of the situations should bring tears to the eyes, and others should provoke hearty laughter. Supposedly a continuation of the life led by Jo, the heroine of "Little Women," after she had married the professor, most of the action revolves, not around the grownups, but around the orphan children being cared for and educated by Jo and her husband. The picture deals mostly with the joys, sorrows, squabbles and pranks of the children. Fine performances are given by the boys, particularly by Buster Phelps, who is crippled and occasionally bemoans the fact that he cannot join the other boys at play; also by Frankie Darro, who is rough but honest, and ready to help out others in trouble, as well as David Durand, who is at times weak, but always generous. The most sympathetic character, however, is Erin O'Brien-Moore (Jo), who is gentle and motherly in her treatment of all the children.

In the development of the plot, Darro, who had been induced by Durant to join the orphan asylum, is accused of a theft he had not committed. Despite Erin's protestations, he is sent to a reform school. It is later discovered that Darro is innocent. At a holiday celebration everyone feels that their joy would be complete if Darro were with them. And he does return, having run away from the school, because he had been treated cruelly.

The story is by Louise M. Alcott. Phil Rosen is the director. In the cast are Ralph Morgan, Trent Durkin, Cora Sue Collins, Phyllis Fraser, Dickie Moore, Gustave Von Seyffertitz, and others.

Regardless of its box office value, this picture should be shown everywhere; it will do the industry much good.

Excellent for children, adolescents, and Sundays. Suitability, *Class A*.

"Best Man Wins" with Jack Holt and Edmund Lowe*(Columbia, January 15; running time, 68 min.)*

This is a sea-diving melodrama, similar to those Columbia used to produce with Jack Holt and Ralph Graves several years ago. While there is nothing extraordinary about the story, it holds the interest pretty well, and offers some thrills. The thrills come from the danger the divers expose themselves to while under water. There is jewel smuggling to make the action fairly interesting—the confederates of the smugglers drop the jewel boxes into the sea and then employ divers to fish them out. It is a new idea in pictures.

In the development of the plot, Edmund Lowe loses one arm while trying to extricate Jack Holt, who had been entangled in undersea wreckage. Edmund is too proud to accept assistance from his bosom friend Holt, and having been reduced to poverty he accepts a position with the jewel smugglers, when he proves that he, even though he has only one arm, can do the work. Holt, who had quit diving to become a policeman, is assigned to catch the smugglers and realizes that his friend Lowe

works for the smugglers, and warns him, telling him that, though he is his friend, he is also a representative of the law. Holt swoops down one day upon the smugglers immediately after Lowe had sent up a jewel box from the bottom of the sea, and catches them with the goods. Seeing the air pump idle, Holt realizes that the smugglers intended to murder Lowe; he starts the pump going, and dives to bring him up. But Lowe, realizing what a failure he had made of his life, cuts the hose and drowns himself. Holt then marries the girl he loved, and whom Lowe loved but could not get.

The story is by Ben Kohn; the direction, by Erle Kenton. Bela Lugosi and J. Farrell MacDonald are among those in the supporting cast.

Because of the smuggling activities and of the intended murder, it may not prove just suitable for either children or adolescents; but it might not prove unsuitable for a Sunday showing. It is harmless for adults. *Class B*.

"Mystery Woman" with Mona Barrie, John Halliday and Gilbert Roland*(Fox, January 18; time, 70 min.)*

A good spy picture; it keeps one interested throughout. As it is usual in stories of this type, one is held in tense suspense since all the characters are cloaked in an air of mystery, and one does not know in just what way their activities will be discovered. But "Mystery Women" becomes a little more interesting than the ordinary spy picture, because the actions of Mona Barrie, in spying and attempting to procure a document, are motivated by love for her husband and her desire to help him clear his name. Excitement and suspense are well sustained throughout because of the danger to the different characters, particularly to Mona.

In the development of the plot Mona's husband, a French army officer, is charged with having stolen an important government document. For this he is disgraced and sent to Devil's Island. Mona has her own theories about the person who stole the document and sets out to prove the innocence of her husband. The person she suspects is John Halliday, a wealthy art collector, who is sailing for America. She sails on the same boat, makes his acquaintance, and also the acquaintance of Gilbert Roland a spy, who, too, wants the document. Roland steals the document from Halliday, tears it in half, hides one half and gives the other to his accomplice. Mona steals the one-half from Roland's room, and leads Roland to believe that she, too, is a spy, and will work with him. They become partners. But Halliday kills Roland's accomplice and takes the other half. Eventually Roland, who had fallen in love with Mona, gives his life in order to get the complete document for her. Halliday, too, is killed. Mona returns to France, clears her husband's name, and is happily reconciled with him after he is exonerated and given back his rank in the army.

The plot was adapted from a story by Dudley Nichols and E. E. Paramore. It was directed by Eugene Forde, under the supervision of John Stone. In the cast are Mischa Auer, Howard Lang and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Biography of a Bachelor Girl" with Ann Harding and Robert Montgomery

(MGM, January 4; running time, 82 min.)

A good comedy-drama for sophisticated audiences. The entertainment lies in its clever dialogue, for the story itself is not particularly exciting and there is not much action in it. One feels much sympathy for Ann Harding for, despite her sophistication, she has tolerance and does not willingly wish to hurt any one. Most of the comedy is provoked by Edward Everett Horton's vanity and his concern for his career.

In the development of the plot Ann, an artist with a somewhat sordid reputation, accepts Robert Montgomery's proposal that she write her autobiography for his magazine for a lucrative fee. Although she dislikes the task she is without funds and accepts the offer. Montgomery, a serious young man, despises Ann because of her love affairs but gradually falls under her charm and confesses his love for her. Ann meets Edward Everett Horton, her childhood sweetheart, who is now an important man, running for Senate. He is shocked when she tells him about the article she is writing. His pleas and those of his father-in-law to be, make Ann change her plans and she tells Montgomery she will not go ahead with the work. There is a violent quarrel, they part, but eventually they are reconciled when Montgomery realizes that Ann is doing the right thing.

The plot was adapted from the stage play by S. N. Behrman. It was directed by E. H. Griffith. In the cast are Edward Arnold, Una Merkel, Charles Richman, Greta Meyer, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Bordertown" with Paul Muni

(Warner Bros., Jan 5; running time, 90 min.)

Parts of the picture are demoralizing, but the production treatment given to the entire story is so fine that one loses sight of the unpleasant parts of it. The construction of the plot is most skillful, and the direction and acting of the highest order. What saves the picture, however, is the fact that the chief character in the demoralizing parts is not the hero, and he, although embittered because he had been disbarred unjustly, does not proceed to wreak vengeance upon those responsible for the injustice against him. The demoralizing part is that which shows Bette Davis killing her husband by shutting the door of the garage while the motor was running and her husband was lying at the bottom of their automobile intoxicated to stupefaction; she did it because she was infatuated with Paul Muni and, even though he always repulsed her advances, she hoped that, by getting her husband out of the way, she would get Muni. Mr. Muni's part is not so pleasant, either; he is a gambler. But he is presented as a high-class gambler, one that would not stoop to petty things. The picture seems to have been photographed on the spot at the gambling resort at Agua Caliente, Mexico, one of the most beautiful resorts on the Coast.

In the development of the plot, Muni, a Mexican laborer, is happy when he completes his law studies and is admitted to the bar. But his joy is short-lived; he handles his first case in court so poorly that he loses it and has a fist fight with his influential legal opponent. For this, he is disbarred. This embitters him and he is determined to become wealthy. He becomes manager of Eugene Pallette's gambling

establishment in Caliente and soon has a share in the business. Bette tries to win Muni's attentions but he repulses her. Bette murders Pallette by locking him in their garage, while he was in a drunken condition, leaving the automobile motor running. With the money left her, she finances Muni, who builds a large and beautiful gambling establishment. Bette, conscience-stricken, becomes neurotic. At the opening night of the cafe, Margaret Lindsay and a party of friends are guests. Muni greets her for she and her attorney were the cause of his disbarment. Feeling that she can have some fun with Muni, she encourages him. They see each other often and he falls deeply in love with her. Bette, insane with jealousy, tries to involve Muni in the murder of her husband but at the trial it is evident that Bette had become insane, and the charges against Muni are dropped. He calls Margaret, who was on her way to a dinner party, and begs for permission to take her there. He proposes to her and when she refuses him he becomes objectionable. Margaret, in an effort to get away from him, rushes away; she runs in the path of a speeding car and is killed. This changes Muni. He sells his cafe, gives the money to a law school, and goes back to his Mexican people, to live a simple life.

The plot was suggested by the Robert Lord novel. It was adapted to the screen by Laird Doyle and Wallace Smith, and directed by Archie L. Mayo. In the cast are Gavin Gordan, and others.

Unsuitable for children, adolescents, or Sundays. Good for adults. Suitability, *Class B*.

"The County Chairman" with Will Rogers

(Fox, January 11; running time, 79 min.)

This is the typical Will Rogers type of entertainment and should satisfy his followers; it has the pleasant small-town atmosphere, the Rogers brand of comedy, and plentiful human interest. It is somewhat slow in getting started, but it picks up speed in the second half, and ends in an exciting and comical fashion. It loses some of its dramatic value because of the unpleasant fact that Roger's actions are motivated not by an ideal but by a grudge he had against Berton Churchill. For this reason it will not make any near the hit "Judge Priest" has made:—

Rogers, County Chairman, brings about the nomination of his young law partner, Kent Taylor, to run against Berton Churchill. Rogers hated Churchill because in their youth Rogers had lost the love of Louise Dresser through Churchill's unfair means. But the nomination brings unhappiness to Taylor since he was in love with Churchill's daughter, Evelyn Venable, and she breaks their engagement. Evelyn urges the young man who owned the town newspaper to help her father win; she promises to marry him if her father is successful. In the final count a mixup makes it appear as if Churchill had won, when in reality the winner was Taylor. Evelyn elopes with the man she had promised to marry. But Rogers and Taylor, aided by their friends, rush after them and stop the wedding. They explain the error to Evelyn, and she is happy to hear that Taylor had won. Instead of the newspaper man, she marries Taylor.

The plot was adapted from the play by George Ade. It was directed by Jolin Blystone. In the cast are Mickey Rooney, Frank Melton, Robert McWade, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

which is the eighth picture in the first group. Its national release date is January 12, which will probably be also your earliest local release date; you have ample time to cancel it, if you so desire.

Fox

"The Cat's Paw" was the first and since "Love Time" and "365 Nights in Hollywood" are substitutions in that Lilian Harvey, who was to be the star, does not appear in these pictures, "Marie Galante" was the tenth picture of the first group. If you did not cancel one in that group, you will be entitled to cancel two in the second group.

Since "Elinor Norton" is a star substitution in that Helen Twelvetrees, who was promised in the work sheet as the star, does not appear in the picture, the first picture of the second group is "Gambling," and since "Music in the Air," too, is a star substitution in that Lilian Harvey, the promised star, does not appear in it, "Mystery Woman" is the tenth picture of the second group.

"Lottery Lover" released January 4, should be one that you might want to cancel in this group.

Metro-Goldwyn-Mayer

"Straight Is the Way" was the first, and "A Wicked Woman," released November 30, the tenth picture of the first group. If you did not cancel "A Wicked Woman" or any other in that group, you will be entitled to cancel two in the second group.

Last week I suggested that you cancel "The Gay Bride." This belongs to the second group. If you canceled it, you will not have to pay for it; and you will still be entitled to cancel one more in this group.

Paramount

"Ladies Should Listen" was the first 1934-35 release and "Ready for Love" the tenth of the first group. "Here Is My Heart" is the tenth of the second group, since "Limehouse Nights" is a substitution, in that Sylvia Sidney, promised as a co-star with George Raft, does not appear in it. If you did not cancel any picture either in the first or in the second group, you will be entitled to cancel three in the third group.

"Enter Madame" might be a good picture to cancel in this, the third, group.

Last week I suggested that you cancel "Father Brown" in the second group.

RKO

"The Fountain" was the first 1934-35 release and "Woman in the Dark" is the tenth picture of the first group. I suggested at the time to cancel "Woman in the Dark." If you did not cancel it you are entitled to cancel two in the second group.

"Lightning Strikes Twice" was a good picture to cancel in the second group. If you did not cancel it before your rights expired, and did not cancel one in the first group either, you will be entitled to cancel two pictures from these two groups later on.

United Artists

"Bulldog Drummond" was the first 1934-35 release and "Kid Millions" is the tenth picture of the first group of ten. If you did not cancel "The Private Life of Don Juan," which is a "lemon," you will have the right to cancel one at a later date.

I have not seen "The Runaway Queen," but I have a suspicion that it will not get you any money; it is a foreign-made picture, with unknown players. You should cancel it. The national release date of this picture is December 21. If your local release date is the same as the national release date, your right to cancel it expired January 4. But United Artists seldom releases its pictures in the different exchange territories on the national release dates. Frequently the local release dates are one month and often two months behind. For this reason I suggest that you send in your cancellation notice at once. You might even telegraph such notice, following up your telegram with a registered letter.

Universal

"There's Always Tomorrow" was the first 1934-35 release and "Secret of the Chateau" is the tenth picture of the first group.

If you did not cancel any picture in this group, you will be entitled to cancel two pictures in the second group.

Last week I suggested that you cancel "I've Been Around." This picture is the third in the second group. If you did not cancel one in the first group, you will not have to pay for it. In such an event, you might cancel also "Straight from the Heart," which has been set for national release January 14.

Warner Bros.

"Desirable" was the first 1934-35 release, and "Border-town" is the tenth picture of the first group of ten.

In last week's issue I suggested that you cancel "Border-town." This was a typographical error. If you have complied with this suggestion, you should recall the cancellation; you have the right to recall it.

I have no recommendation to make for a cancellation. If you did not cancel one in the first group, you may cancel two in the second.

LEGISLATING MORALS

The council of the Legion of Decency of the Archdiocese of New York, which has just been organized, and which includes Ex-Governor Alfred E. Smith in its membership, has decided to introduce in the Legislature of this state a bill to combat nudism, because the present laws are inadequate to stamp it out when both sexes mingle.

When the movement of the Legion of Decency was started in the west with the purpose of fighting indecency in moving pictures, I lent it my moral support, because its aims and ideals were the same as I myself propounded ever since I started HARRISON'S REPORTS. I felt all along that indecency in pictures was driving people away from the theatres; but my voice, a lonely voice for sixteen years, was not strong enough to impress itself upon the minds of the producers.

In six months' time, this movement has been able to accomplish a miracle, for today there are no indecent pictures, except, of course, some of those that were produced before last July, and which have already spent themselves; they have been shown in almost every locality in the land. And the picture theatre attendance has improved. I have been told by some of the Hollywood producers that the box office has so improved that they would never again go back to making dirty pictures.

Though the movement was sound, there was one fear that I had—lest some overzealots, drunk with the success it would attain, would go to such extremes as to try to cover also other fields. And it seems as if those fears begin materializing by the intent of the New York Legion of Decency.

Nudism is, in the opinion of millions of Americans, wrong when both sexes mingle; but it should not be up to the New York Legion of Decency to legislate nudism out of existence; there are authorities, elected and appointed, who are paid to look after such things: the Legion of Decency of this City was founded for the purpose of fighting indecency in pictures. To attempt to legislate morals is beyond its calling and Governor Smith should do well to consider the matter carefully before using his influence for another purpose. Let him remember the days when people were burned at the stake for trivial moral offenses. Certainly he does not relish the idea of bringing those days back!

The movement of the Legion of Decency has done, as I have said, wonders in the short time of its existence. Let us keep it within the bounds of the original thought and not turn it into a vice squad, or an anti-saloon league, or a "witch burning" body. The country suffered enough from the attempts of some fanatics to make people sober by legislation. Let us not have a repetition of that sad affair. An attempt to divert the movement from its original purpose may cause such a reaction that its usefulness may be destroyed.

MGM'S LATEST ATTEMPT AT INTERCHANGING A MADE PICTURE WITH AN UNMADE

According to information I have received from some exhibitors, MGM is making an attempt to interchange "Soviet" and "Forsaking All Others."

As I said before in these columns, a distributor has the right to interchange two made pictures, when such right of his is stated in the contract, but he has no right to interchange a made picture with an unmade.

My information has it that MGM will not produce "Soviet." For this reason it cannot compel you to exchange it with "Forsaking All Others."

CLASSIFICATION OF PICTURES

In the Chicago list of the Legion of Decency, which was published in the second section of the December 29 issue, the Paramount picture "Limehouse Nights" was in the "C" column. It has now been transferred to the "B" column.

ORDER YOUR MISSING COPIES

During the holidays a copy or so of HARRISON'S REPORTS of yours may have gone astray. Let me know what these copies are so that I may duplicate them.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JANUARY 19, 1935

No. 3

"FIRST WORLD WAR" FOREIGN FILM

Some exhibitors, at the time they were signing an application for a contract for the Fox pictures, inserted into the contract a provision giving them the right to reject whatever foreign pictures the Fox Film Corporation might release on that contract.

The opinion of this paper has been asked whether "First World War" is or is not a foreign picture.

Since the film was photographed mostly abroad, it is my unqualified opinion that "First World War" is a foreign picture, entitling those who have a clause against foreign pictures in their contracts to reject it. The fact that it contains some scenes taken in the United States does not alter the facts; at least eight-tenths of the scenes were photographed abroad.

Those who did not insert into their contracts a provision giving them the right to reject foreign pictures may reject it on the ground that it is not a "photoplay," as the contract calls for, but merely a compilation of newsreel shots, many of which have already been shown in the United States. They may add to their reasons also the fact that most of the picture is a reissue.

WARNER BROS. BACK AT THEIR OLD TACTICS

The Warner Bros. executives are notifying the exhibitors that they are interchanging:

(1) The Warner Bros. picture "Sweet Adeline" (802), with the First National Cagney-O'Brien picture, whose production number is 867. In some cases they have informed the exhibitors that they are interchanging "Sweet Adeline" with "Captain Blood," the production number of which is 855.

Clause (4) of the Schedule of both contracts, Warner Bros. as well as First National, reads as follows:

"Distributor may in its discretion by giving Exhibitor notice in writing on or before 'the available date' of the particular photoplay interchange the film rental and terms (including the theatre, if more than one theatre is mentioned above) of any one or more of the photoplays with the film rental and terms of any other photoplay or photoplays licensed hereunder."

This clause gives the distributor the right to interchange the terms of any picture in the contract with the terms of any other picture in the same contract, but nowhere does it give the distributor the right to interchange a First National picture with a Warner Bros. picture, or vice versa. Accordingly, you are under no obligation to accept the terms of "Sweet Adeline" for those of the Cagney-O'Brien production.

(2) The Warner Bros. picture "Lafayette Escadrille" (803), with the Warner Bros. Cagney-O'Brien production (816), which is to be titled "Devil Dogs of the Air."

In accordance with Clause (4) of the schedule, Warner Bros. has the right to make such an interchange only if it intends to produce a picture to be based on the story "Lafayette Escadrille," by John Monk Saunders. Unless it offers you such a guarantee I advise you against accepting the interchange.

(3) The First National picture "Happiness Ahead" with an unmade picture from the same group.

When "Happiness Ahead" was first released it was given the production number 867; but later this number was canceled and No. 854 given to it.

This picture, which now carries the number 854, and which belongs in the highest allocation, is interchanged with No. 867, which has not yet been produced.

What I stated under (2) of this article holds good also in this instance—the Warner executives have no right to interchange a made picture with an unmade. I presume they will give you some junk for 867 later on. But you are under no obligation to accept the interchange now: make them produce the picture with which "Happiness Ahead" is interchanged; you have the right to do so.

As I stated in my Hollywood letter that dealt with Warner Bros., this company, out of the sixty pictures it promises to deliver a year, hopes to get about ten good pictures, turning out the rest of them like sausages. Once in a while one of these "sausages" turns out by accident to be a good picture and one of the high-cost pictures poor. Because of the interchange clause in their contracts, the Warner executives are enabled to take the good picture from the low allocation, and put it in the place of the highest allocation; and then take the poor high-allocation picture and put it in the low-allocation picture's place. In this manner, they are about able to maintain the number of good or fairly good pictures they set out to make, and they do not diminish the lemons appreciably. It is not fair; but who bothers about fairness in this business when the exhibitors forget the previous season's injustices after a new season begins?

But there is a day of reckoning which no one can escape.

INDICTMENTS BROUGHT BY FEDERAL GOVERNMENT AGAINST SOME PRODUCERS

The Federal Grand Jury of the Eastern Division of the Eastern Judicial District of Missouri has brought indictments against Warner Bros., and several of its affiliates, Paramount, RKO, and George Schaefer (Paramount) and Ned Depinet (RKO), Harry Warner, Herman Star, Abel Cary Thomas and G. L. Sears, for having conspired to shut out the Ambassador, New Grand Central and Missouri theatres from obtaining film.

Article II of the Indictment reads as follows:

"For the purpose of effectuating the aforesaid conspiracy the defendants endeavored to intimidate, coerce and compel the owners of said theatres, their representatives or agents to transfer the possession and control thereof only to Warner Bros. Pictures, Inc., . . . and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation, and endeavored to intimidate, coerce and compel prospective lessees to refrain from leasing said theatres and engaging in the aforesaid trade and commerce among the several States in motion pictures (1) by threatening to acquire control of and to engross the entire supply of motion pictures which was available and necessary for use at the aforesaid theatres, (2) by threatening to prevent any other lessee than Warner Bros. Pictures, Inc., from acquiring any of the motion pictures which were available and necessary for use at the aforesaid theatres, (3) by threatening to cause said owners great injury, loss and damage if said theatres should be leased to, acquired or used by any other person or corporation than Warner Bros. Pictures, Inc., (4) by threatening to cause injury to any other lessee of said theatres by any and all means, including injury to any other lessee in his business, trade, reputation and property in the exhibition of motion pictures at said theatres, (5) by threatening to spend, use or lose a large sum of money if necessary, and to use the entire resources of Warner Bros. Pictures, Inc., to so injure any other lessee, (6) by threatening to engage in the business of exhibiting motion pictures at St. Louis, in competition with any other lessee, and to conduct said competing business in a mali-

(Continued on last page)

"Enchanted April" with Ann Harding*(RKO, February 1; running time, 65½ min.)*

This should entertain sophisticated persons; but the masses will be bored. The only bright spots are those in which Reginald Owen appears. His comedy is superb, particularly in one situation where he attempts to take a hot bath in an Italian villa that is not equipped for such luxuries. His subsequent behavior in greeting two ladies when he emerges from the bathroom where there had been an explosion, draped only in a towel, should arouse hearty laughter. But that is as far as the entertainment goes—when Owen appears one is entertained fairly well; when he is out of the picture, the action lags. Ann Harding certainly does not help matters along by her performance; she acts like a school-girl trying to be "cute," much to the spectator's discomfort. The ending is abrupt and inexplicable, and will be over the heads of most picture-goers:—

Ann Harding, unhappy because her husband Frank Morgan, a writer, had deserted her, induces Katharine Alexander to leave her pompous husband, Reginald Owen, for a month and join her in a holiday trip to Italy. They rent a villa, and subplot part of it to two English society women, Jane Baxter and Jessie Ralph, who, too, want to get away from everything. Owen decides to join his wife at the villa, and is pleased that he will be in the company of society women, whom he expects to dazzle with his cleverness. Morgan, in love with Jane Baxter, arrives at the villa not knowing that his wife is there. Ann is overjoyed when she sees Morgan, thinking that he had come to see her in response to a telegram she had sent him, but which he had never received. She soon realizes that he had come to see Jane but she does not let any one know it. Morgan now knows it is his wife he loves and there is a happy reconciliation.

Samuel Hoffenstein and Ray Harris adapted it from the novel by "Elizabeth." Kenneth Macgowan is the producer, and Harry Beaumont the director. In the cast are Ralph Forbes, Charles Judels and Rafaela Ottiano.

Although there is nothing immoral in the story it is hardly entertainment for children or adolescents. Harmless for adults. *Class B.*

"Lives of a Bengal Lancer" with Gary Cooper, Franchot Tone, Richard Cromwell and Kathleen Burke*(Paramount, January 18; running time, 108 min.)*

A thrilling picture of this kind has not been produced in many years. The situation near the end where Gary Cooper, one of three British soldiers, chums, captured by the Hindu insurgents, is shown setting fire to the ammunition dump and blowing up the fort, thus making it possible for the Bengal Lancers, not only to escape disaster but to subdue the insurrection, makes one's hair stand on end. The scenes of torture, enacted previously so as to force one of the three chums to tell Khan, leader of the insurrectionists, the location of the ammunition-carrying caravan, will be felt to the bones by every spectator: Khan's men are shown sticking bamboo slivers beneath the nails of the fingers, first of Cooper, then of Tone, and then of Cromwell, and then setting fire to the slivers. The spirit of comradeship shown between the three soldiers is fine and example-setting to young folk.

There is a scene somewhere in the middle of the picture that curdles one's blood: it shows a cobra approach Franchot Tone while he was playing an ocarina-like instrument used by Hindus in their snake-charming acts. When he sees the snake he almost freezes but continues playing, for if he had stopped the cobra would strike. When Cooper, annoyed at the playing, came out of the room to lecture Tone, he realizes Tone's predicament and shoots the snake, but not before showing Tone some gleefulness, as a sort of getting even with him for having annoyed him.

Another thrilling part of the picture is the pig-sticking contest, indulged in by soldiers for relaxation. Using wild pigs as targets, the British officers are shown on horseback chasing them and spearing them. The Commanding officer is shown being gored in the arm by a pig with one of its tusks when he descended from his horse to aid his son, who had dismounted to chase a wild pig.

There is adventure, comedy, and colorful atmosphere throughout.

The plot revolves around Cooper's sympathy for Cromwell and his efforts to help the boy. When he finds out that Cromwell had been trapped and captured by the Khan, he pleads with Standing to send soldiers after the boy. But Standing, despite his worry over his son's safety, realizes that to do so would be to walk into the Khan's trap, and so he refuses. Cooper and Tone desert in order to rescue

Cromwell, and, disguised as Indian merchants, gain access to the Khan's headquarters. But they are recognized, imprisoned, and occasionally tortured. They escape from their cell in time to blow up the ammunition storehouse and bring about the capturing of the Khan and of his men. Cooper is killed.

Grover Jones and William Stevens McNutt adapted the plot from the novel by Francis Yeats-Brown. Louis D. Lighton is the producer, Henry Hathaway the director. In the cast are C. Aubrey Smith, Monte Blue, Colin Tapley, Douglas Dumbrille, Akim Tamiroff, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

NOTE: The picture is altogether different from the book.

"The White Cockatoo" with Ricardo Cortez and Jean Muir*(Warner Bros., January 19; running time, 72 min.)*

Good entertainment for followers of murder mystery melodramas. It contains all the eerie effects used in thrillers—peculiar noises, stormy weather, shadows, mysterious acts on the part of several of the characters, and sudden opening of windows and doors. The plot is quite complicated but interesting, and the attention is held throughout since it is not until the end that the mystery is solved. The romantic interest is pleasant but incidental. At first it is difficult to sympathize with Jean Muir because of the peculiar circumstances and the fact that one does not know whether she is innocent or guilty; but when it is definitely established that she is innocent one takes an interest in her affairs and fears for her safety.

In the development of the plot Jean, an orphan living in a hotel in France, is awaiting the arrival of her brother from America. They had not seen each other for years because their parents had been separated, Jean living with the mother and the brother living with the father. He was coming to give Jean her share of the fortune left by their father. Minna Gombell and her husband, Walter Kingsford, owners of the hotel, were scheming to get the fortune by killing Jean and substituting some one else in her place. But eventually Jean, with the help of Cortez, a guest at the hotel, uncovers the plot which involves several other people. Her real brother, who had been a guest at the hotel unknown to Jean, is murdered. Jean inherits all the money, and she and Cortez are united.

Ben Markson and Lillie Hayward adapted the plot from the novel by Mignon G. Eberhart. Alan Crosland directed it. In the cast are Ruth Donnelly, John Eldredge, Gordon Westcott, Addison Richards, and others.

Children may be frightened; the fact that there are murders also makes it unsuitable for them, or for Sundays. Harmless for adults. *Class B.*

"The Unfinished Symphony"*(Gaumont-British, Feb. 1; running time, 83 min.)*

"The Unfinished Symphony" is a sensitive and stirring account of a romantic episode in the life of Franz Schubert, the famous composer, and should be a treat for music lovers; but its value is doubtful for the masses, because the action is slow. The production is lavish, and the photography and sound are good. The sweet Schubert music is played throughout, with particular stress laid on the Unfinished Symphony. There is deep pathos in some of the situations, particularly in the one where Schubert plays his symphony at the wedding of the woman he loved but could not marry because of the difference in their social positions.

The story tells of the struggles of Schubert to make his music known. His chance comes when he is invited to play at a musicale given by a Princess. While playing his symphony he is rudely interrupted by the laughter of a young and willful countess. Heartbroken he refuses to go on and leaves the palace. The young countess, sorry for what she had done, urges her father to engage Schubert as her music master. They soon fall deeply in love and plan to marry. But the Countess' father has other plans; he sends Schubert away, and forces his daughter into a marriage with a nobleman. Schubert plays at the wedding but before he can finish the countess faints. He tears out the pages of the symphony from the point where he had stopped and dedicates it to the countess as "The Unfinished Symphony." Schubert and the countess see each other once more before they part forever.

The plot was adapted from a story by Walter Reisch. It was directed by Willy Forst. In the cast are Marta Eggerth, Hans Jaray, Helen Chandler, Ronald Squire, Esme Percy, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

NOTE: The Fox picture "Love Time," released September 21, last year, was founded on a similar theme.

"Evergreen" with Jessie Matthews

(Gaumont-British, Dec. 15; running time, 80½ min.)

Good entertainment! Its quality is owed mostly to the charm of the star, Jessie Matthews, who possesses a delightful personality and talent as a singer, dancer, and comedian. The production is lavish, the musical numbers tuneful, and the plot, although artificial, is somewhat novel and amusing. "Evergreen" is quite suitable for the American public because the accents are not too "thick," and the theme, set against a theatrical background, is not against the taste of the masses:—

Jessie, a popular actress, takes leave of her public on the eve of her marriage to a Marquis. To her sorrow, her divorced husband turns up that very night and demands a large sum of money, threatening to inform the Marquis that she was once married and the mother of a daughter. Jessie decides to leave her child with her maid, and without seeing the Marquis runs away; she goes to South Africa where she eventually dies. The daughter (played also by Jessie) is talented like her mother. A young and clever publicity agent suggests to a famous producer to present Jessie the daughter as Jessie the mother and to tell the public that their favorite star had retained her youth, like an evergreen plant. For a time the scheme works and Jessie is the rage of London. But she is unhappy for she is in love with the publicity agent, who was passed on to the public as her son. She decides to stop the deception and at a performance she confesses to the audience. They cheer and accept her. She is tried for deception, but since she had proved that she did have talent and consequently did not defraud any one, she is acquitted. She marries the publicity agent.

The plot was adapted from the play by Benn W. Levy. It was directed by Victor Saville. In the cast are Sonnie Hale, Betty Balfour and Barry Mackay.

Suitable for children, adolescents, and Sundays. *Class A.*

"The Night Is Young" with Ramon Novarro and Evelyn Laye

(MGM, January 11; running time, 80 min.)

Pleasant entertainment! The plot is somewhat hackneyed, but the picture is enjoyable because of the delightful music, the romance, the comedy, and the lavish settings. Although the ending is not a happy one, romantically speaking, it is logical, and one feels it is for the best interests of the hero and the heroine. Charles Butterworth adds much to the gaiety of the picture:—

Novarro, an Archduke, is told by his uncle, the Emperor, that he must marry a certain Princess. Novarro, in order to cover up an affair he was having with a woman the Emperor, his uncle, disliked, tells him that he is having an affair with a ballet girl and would like six months' time before his marriage. The Emperor feels Novarro is entitled to his fling and grants him the time. Novarro chooses Evelyn as the ballet girl and tells her he will have nothing to do with her, that he would use her to cover up his other affair. He gives her living quarters in the palace and furnishes her with beautiful clothes. But he soon falls in love with her as she does with him, and he is willing to renounce his title to marry her. The Emperor convinces him that would be the wrong thing to do and so the lovers are forced to part.

The plot was adapted from a story by Vicki Baum. The screen play is by Edgar Allan Woolf, Oscar Hammerstein II, and Frank Shultz. Dudley Murphy is the director. In the cast are Edward Everett Horton, Rosalind Russell, Una Merkel, Donald Cook, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"The Church Mouse" with Laura LaPlante

(First National, December 15; running time, 75 min.)

This English made production is only moderately entertaining. The story is somewhat silly and the dialogue often is suggestive and risqué. Parts of it are fairly amusing: For instance, the situation in which Laura LaPlante forces her way into Ian Hunter's office and prevails upon him to give her a position as his secretary. One feels sympathy for Laura, an unattractive but capable secretary, who falls in love with Hunter, only to be treated by him as if she were a machine. The closing scenes in which Laura emerges from her shell and makes herself attractive, winning Hunter, are fairly amusing. The atmosphere is a little too "English" for American audiences.

W. Scott Darling adapted the plot from the play by Paul Frank and Ladislaus Fodor. Monty Banks is the director. In the all English cast are Edward Chapman, Jane Carr, Clifford Heatherley, Monty Banks, and others.

Unsuitable for children, adolescents, or Sundays. *Class B.*

"Straight from the Heart" with Mary Astor and Roger Pryor

(Universal, January 14; running time, 72 min.)

A poor entertainment, chiefly because the principal characters lack fine traits. The heroine is shown in the beginning making an attempt to steal the hero's pocketbook because she was hungry. This is certainly not a pleasant sight. The fact that she did it because of necessity does not make matters better; this is supposed to be an entertainment and not a discussion of what is right and what wrong. The hero, on the other hand, is a racketeer, and a person who has no moral scruples: he induces the heroine to agree to give a false story about the mayor so as to bring about his defeat for reelection and effect his own election. This act makes them both villains. The fact that the heroine, when she finds out that the hero's motives were not holy, as he had made her believe, turns the tables on him, does not alter matters: the very fact that she agreed to tell a false story about an innocent man is enough to convict her in the conscience of the picture-goers.

The story ends with a reconciliation between the two, brought about by a baby girl, left an orphan when her mother took her own life with poison, because of her inability to find a job to enable her to support her baby daughter.

Doris Anderson wrote the story, Scott R. Beal directed it, and B. F. Zeidman produced it. Baby Jane, Warren Hymer, Robert McWade and others are in the supporting cast.

There are no sex situations, but because of the demoralizing nature of the story it is unsuitable for either children or adolescents, although it may do no harm to adults. *Class B.*

"Million Dollar Baby" with Ray Walker and Arline Judge

(Monogram, December 29; running time, 67½ min.)

A fair comedy. Although the story is quite far-fetched it offers several laughs. The laughs are provoked by the attempts of Ray Walker and Arline Judge to dress their young son as a girl and enter him in a "Shirley Temple" contest. The melodramatic events in the closing scenes hold one in suspense. Jimmy Fay, in the role of the baby son, is a pretty good little actor; his actions, when he wants to show his disgust at being treated like a girl, provoke comedy:—

In a contest started by a motion picture concern to find another "Shirley Temple," Jimmy, disguised as a girl, wins. He is given a million dollars worth of publicity, and he and his parents, together with a large staff, are sent to Hollywood in a private train. But Jimmy is disgusted and wants to be a real boy again. One night, while the train is stopped for water, Jimmy sneaks off in his nightclothes and wanders about. He picks up an acquaintance with a hobo who takes Jimmy to an abandoned farm house for shelter. Ralf Harold and his gang, bank robbers, come to this house, too, and when they see Jimmy they decide to hold him for a ransom. But the pluck and cleverness of the hobo and a country doctor saves Jimmy, and he is brought back to his parents. Before a crowd that had assembled to see him, Jimmy pulls his wig off and tells every one he is a boy. But this is to his benefit for the motion picture company decides to star him as the typical American boy.

The plot was adapted from a story by Joseph Santley and John W. Kraff. It was directed by Joseph Santley. In the cast are George E. Stone, Willard Robertson, Eddie Kane, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A.*

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Cowboy Holiday," "Devil's Canyon," "The Fighting Trooper," "The Golden Goal," "Here Is My Heart," "Life of a Bengal Lancer," "Life of Our Saviour," "Life of Paul Camrby," "The Little Minister," "Maybe It's Love," "Mother of the Company," "The Marines Are Coming," "Mystery Woman," "Secret Bride," "Scquoia," and "Three Songs of Lenin."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults: "Biography of a Bachelor Girl," "Bordertown," "The Curtain Falls," "Flirting With Danger," "The Lottery Lover," and "The Lover From Vienna.")

cious and unfair manner, that is to say, by engaging in any and all acts and practices of unfair competition which would cause, and for the purpose of causing, injury, loss and damage to any other lessee as an exhibition at said theatres."

Article 12 reads as follows:

"For the purpose of effectuating the aforesaid conspiracy the defendants disparaged to the owners of said theatres, their representatives, agents and others, the lessees and prospective lessees of said theatres and their representatives and agents with regard to their credit and business reputation and with regard to their ability and experience relative to the business of exhibiting motion pictures."

Article 13 reads as follows:

"For the purpose of effectuating the aforesaid conspiracy, the defendants arranged and agreed that Warner Bros. Pictures, Inc., [and all the other defendant corporations, including Paramount and RKO] would refuse to enter into contracts for, or to furnish motion pictures for use at said theatres to any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, and would furnish motion pictures . . . only to Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it."

PLAYDATING A SUBSTITUTION IS NOT BINDING ON THE EXHIBITOR

Some of you are under the impression that once you date a substitution you are under an obligation to accept it, even though you did not know that the picture was a substitution at the time you were dating it.

A substitution is not a picture you bought; and since it is not a contract picture a playdate given for it is not binding: the case is similar to one in which you telephone your department store to send you a shirt and before the management has a chance to send it you cancel the order. Since the shirt was not made to order for you but was to be taken from the regular stock, and since the management did not even deliver it, you have the right to cancel the order.

FOX FILM AND ITS SUBSTITUTIONS

"Love Time," "365 Nights in Hollywood," and "Music in the Air" are star substitutions by reason of the fact that they were promised with Lilian Harvey as the star and this star does not appear in them; also "Elinor Norton," by reason of the fact that Helen Twelvetrees was promised and she does not appear in it.

The Fox contract does not contain any description of the pictures; such a description is contained, for most of them, in the work sheet.

Because there is no description of the pictures in the work contract, the Fox executives think that they are under no contractual obligation to deliver these pictures with the stars that were announced in the work sheet.

When a salesman asks you to sign an application for a contract for his company's product, he shows you the work sheet in order to prove to you that the pictures he is asking you to buy are going to be of great merit. That act, according to competent legal opinion, makes the work sheet part of the contract.

Once you have it clear in your mind that promises made by a distributor in a work sheet are just as if these promises were contained in the contract itself, you should have no difficulty in knowing what are your rights under the Code, for Part 3 (a), Division D, Article V, states the following:

"No Distributor shall substitute for any feature motion picture described in the contract therefor as that of a named star or stars, . . . one of any other star or stars . . . ; and no Exhibitor shall be required to accept any such substitute motion picture."

In case Fox or any other distributor refused to release you from the obligation of accepting a picture in which the promised star has been substituted for another star and refrains from delivering to you other pictures from among those you are entitled to under your contract just because you are refusing to accept the substitution, I suggest that you hale him before your Local Grievance Board under the Code provision I have just mentioned.

In case the Grievance Board should rule against you, appeal the case to the Code Authority for final determination.

Your other way out is the courts. But that takes too long. In case the Code Authority, however, sustained the unjust decision of the Grievance Board you may still avail yourself of your rights to take the distributor to court.

"LIMEHOUSE BLUES" A SUBSTITUTION

In the issue of December 15, I stated that "Limehouse Blues," the Paramount picture with George Raft, is a star substitution in that Sylvia Sidney was promised as a co-star with George Raft and Miss Sidney does not appear in the picture.

Although George Raft is still popular, "Limehouse Nights," with Sylvia Sidney as a co-star, would have drawn more people to the theatre than it will without Miss Sidney. For this reason an exhibitor has the right, in my opinion, to reject it on the ground that it has not been produced in accordance with the specifications.

What was said under "Fox Film and Its Substitutions," in this week's issue, about cases where the contract does not describe the pictures but the work sheet does applies also in this instance.

Beverly Hills, California

Dear Pete:

Thanks for the invitation to write something for your good paper. It is a long time since I've had a word with the exhibitor.

On your trip to Hollywood you have observed the signs of a new deal in production. Repulsive pictures are out! No doubt about that. And that's something! But the new order, it seems to me, goes deeper still. It may even be—I hope it is so—that we are in one of those mighty groundswell movements which mean so much to the industry, which keep the motion pictures the dominant form of entertainment.

When I came out here in 1929, Hollywood was a tight little world. The major studios were impregnable fortresses. None of them had extensive theatre affiliations. Their treasuries were fat. They made a lot of pictures and the public could take them and like them or be damned. The studio heads believed they knew all there was to know about motion pictures. Why not? The handsome box office proves that! They met frequently and told each other how good they were. A new idea from the outside had as much chance of getting into a studio as a peddler into a baron's castle. Save for one instance—when one studio raided another's stars—competition was at its lowest ebb in all the history of this business. Consolidation was at high tide.

Now, consolidation is a very bad thing in the show business. We ought to know that. It ruined the stage business and opened the way for motion pictures. Then it ruined the monopolistic General Film Company and cleared the deck for feature pictures through states rights exchanges.

The trouble with consolidation is that it shuts out new ideas and new blood. And the lack of these is death to the show business. Also consolidation has a kick-back. It always kills off the consolidators. For consolidation makes riches (for a few) and riches make arrogance; and arrogance makes downright blindness.

So today we find a new set-up.

Columbia, which, but a very few years ago, was a little sister of the rich, is now leading the parade with a succession of acclaimed hits. Monogram, which was scarcely on the map, is right out to step into Columbia's shoes. (Trem Carr, Monogram producer, was just offered a princely salary to come over to one of the major lots and promptly refused it). And some wealthy young men with a yen for motion pictures, after plenty of investigation, have decided to put their capital into First Division Exchange and make it a national institution—even an international institution.

Walter Wanger, on an independent lot, is producing six pictures for Paramount. B. P. Schulberg, a seasoned producer, wants to make an impressive number without any release whatever. Darryl Zanuck and Edward Small are giving United Artists many of its hits, while Samuel Goldwyn, pioneer independent, continues his successful career. And now the British—coming rapidly to the fore the past year—are here to invade this field, for the first time.

Other independent ventures, with good men, and actually varied by ample and solid capital, are just in the offing.

These are potent signs. And they mean something. They mean an open field in production. And an open field means—always means—better pictures!

If all this is true, and is coming about, then ninety-nine and more percent of the entire business ought to get down on its knees, and return thanks for the blessing.

WILLIAM A. JOHNSTON.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PENNSYLVANIA 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JANUARY 26, 1935

No. 4

Congressman Celler's Bill Against Industry Evils

On January five, The Honorable Emanuel Celler, member of Congress from New York, introduced in the House of Representatives a Bill known as H. R. 142, the intent of which is to outlaw (1) block-booking, (2) blind-selling and (3) the arbitrary allocation of product to affiliated theatres when no opportunity is given to unaffiliated theatres to bid for such product.

Like the last Brookhart Bill, which did not become a law, Bill H. R. 142 authorizes the Federal Trade Commission to make suitable rules and regulations for the administration of the provisions of the bill and to determine the differentials that may be observed when an exhibitor buys only part of a producer's product, or on a "wholesale" basis.

There was a time when many independent exhibitors dreaded the thought of giving the government the right to interfere with the affairs of this business—of any business, for that matter, but I am sure that these have been cured by this time.

The bill is clear and comprehensive and, in the opinion of HARRISON'S REPORTS, covers the ground thoroughly. Sections One, Two, and Three give some details about production and distribution, define the meaning of "affiliated theatre," "non-affiliated theatre," and other terms; also of "block-booking" and "blind-selling," and explain how these two sales methods affect interstate commerce. Sections Four, Five and Six make unlawful block-booking, blind-selling and the arbitrary allocation of the product, respectively; they read as follows:

"SEC. 4. Six months after the date of this Act it shall be unlawful for any producer or distributor of copyrighted motion-picture films in the current of interstate commerce to lease or offer for lease for exhibition in any theatre or theatres copyrighted motion-picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion-picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an exhibitor to lease such an entire block or group or forego the lease of any portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, to wit, the business of the production, distribution, and exhibition of motion picture films.

"SEC. 5. After eighteen months from the date of this Act it shall be unlawful for any producer or distributor of motion-picture films, in the current of interstate commerce, to make or enter into any contract, agreement, or arrangement for the leasing of any film or films for exhibition to the public, unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires.

"SEC. 6. After six months from the date of this Act it shall be unlawful for any producer or distributor to allocate, lease, or rent copyrighted films to theatres which are affiliated directly or indirectly with such producer or distributor

or with any other producer or distributor without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition.

"SEC. 7. Administration of this Act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in Section 4 of this Act."

Representative Celler's Bill deserves the support of every independent theatre owner, for if enacted into a law it will solve most of the problems he is confronted with and will make it possible for him to make a living a bit easier.

Some of you may have become so disheartened because of the failure of your previous efforts that you may not give this Bill your whole-hearted support. If so, you should not feel that way, for the efforts you exerted in the past did not go in vain, even though they did not have an immediate effect; they have taken your case to the American public. Because of your work and that of others, individuals as well as organizations, the American people now understand well what block-booking and blind-selling mean, and realize fully what an evil influence they exert upon the quality of the entertainment you are presenting to the picture goers in your theatre, and they are eager to give you greater support than you have had heretofore. In the last eight or nine months, in particular, this education has become complete, thanks to the effective fight against indecent pictures the Legion of Decency has waged. Consequently, the chances of having this Bill become a law now, if you should give it your whole-hearted support, are brighter than they have ever been. For you to lose heart now, then, will be calamitous.

Don't throw down your rifle now! Victory is in sight!

WORK FOR A HEAVY TAX ON AFFILIATED THEATRE CHAINS

Greater than either block-booking, blind-selling or arbitrary allocation of product, or even the three combined, is the evil of ownership of theatres by producer-distributors. By virtue of such ownership they are able to impose their terms upon the other producer-distributors to the injury of the independent theatre owners. With more than twelve hundred theatres Paramount is able to tell Warner Bros. whom to sell its films to if it wants to see the Paramount theatres buy Warner Bros. pictures. It is just out of such practices that the indictments against some of the film companies sprang.

The present depression has been caused as much by the extirpation of the individual business man as by the insane speculation in the stock market. Your local drug store man used to earn anywhere from one hundred dollars a week up. Today his store is owned by a chain and his spending power is perhaps around thirty-five dollars a week, if he has been given a job in his own drug store. How far can he go with thirty-five dollars a week, if he is lucky enough to be receiving such a princely sum (nowadays) of money weekly? In addition to this, there is the evil of draining the town of its capital, for the money is taken to some big city miles away from the city or town where it was earned.

What is true of the drug store business is true of every other business, including exhibition. There are thousands of theatre men who earned big money but who today are either out of work entirely or working for a meagre salary only. There used to be five or six thousand more theatres

(Continued on last page)

"David Copperfield" with a star cast
(MGM, Jan. 18; running time, 2 hours and 9 min.)

Excellent! One does not have to be a lover of Dickens' works to enjoy "David Copperfield;" it is a picture that will undoubtedly entertain everybody. Its only defect is its excessive length, but even this is a minor defect since the interest is held almost throughout. But the first half is more enjoyable than the second; this is owed mainly to the marvelous acting of Freddie Bartholomew, a young English boy, who portrays "David" in his youth. Freddie is handsome, sensitive, capable, and charming; and his diction is perfect. In many of the situations he is so pathetic that one will not be able to suppress the tears. One of such situations is where his mother dies and he is left with his stern stepfather: The boy's anguish is heart-breaking. But not only is he superb; he is also impressive whenever he appears. He carries the burden of the first half of the picture appearing almost throughout. (In the second half, he is grown up and Laughton takes his part.) The let-down in the second half is caused by the fact that one misses Freddie. Another reason is that there is not as much human interest, and the story becomes quite involved, centering not only around Copperfield's life but around that of many other persons in whom one is not interested so much.

Each one of the performers seems to have been born for the part he or she takes. Edna May Oliver is perfect as David's aunt; she is a fussy old woman, insisting on having her own way; but she becomes endeared to the spectator because of her kind treatment of David. W. C. Fields provokes hearty laughter as Micawber, David's pedantic friend; he never works, waiting for the day when something will come his way that would befit his intelligence. He is hounded by creditors, up to the time he, in his later years, becomes an assistant to a lawyer:—

David Copperfield, after his mother's death, is forced by his stepfather to accept employment in London in a wine shop and to board with the Micawber family. Since David works, and hard, he misses his schooling. The only thing that keeps him going is the kind treatment he receives from Micawber. When Micawber is forced to move because of his debts, David runs away to his aunt and pleads with her to keep him. She keeps him and gives him love and care. She sends him to a professor to be educated. David grows up with his teacher's daughter. He makes a good record in school and eventually marries Dora, an impractical but charming girl. When his wife dies, David marries the professor's daughter, who always loved him.

Hugh Walpole and Howard Estabrook adapted the screen play from Charles Dickens novel. George Cukor did excellent work as the director. David O. Selznick is the producer. Some of the others in the cast are Lionel Barrymore, Elizabeth Allan, Basil Rathbone, Roland Young, Hugh Williams, Jessie Ralph, Una O'Connor, Violet Kemble Cooper and Herbert Mundin.

Excellent for children, adolescents, and Sundays. Suitability, *Class A*.

"Women Must Dress" with Minna Gombell and Gavin Gordon

(Monogram, Jan. 30; running time, 76½ min.)

Very good! The production is excellent, the story has deep human interest and good comedy situations. The acting, too, is good. It is a picture that can be compared favorable with most of the good major-company releases. A great deal of the comedy is provoked by the wise-cracking of Zeffie Tilbury, an elderly woman; she shows greater vitality and is more eager to have good times than her own daughter. The characters are sympathetic, particularly Minna Gombell, who, although she loved her husband, did not want to stand in the way of his happiness:—

Minna and Gavin Gordon, married twenty years, are happy until Gordon meets one of their neighbors, a fashionable woman, and is told by her that he was made for a different world. This woman introduces him to a man friend who has ideas for a project in South America; it is just the sort of work Gordon is interested in. Gordon and this other woman find they are in love with each other. He tries to fight off the infatuation and attempts to make Minna pay more attention to her clothes; but she wants to remain just a housewife. Gordon tells Minna about the other woman and she agrees to release him. He goes to South America with the understanding that when he returned he would marry the other woman. Minna obtains a divorce and goes back to designing, her old profession. In one year she is highly successful. And Gordon is equally successful in his new work. Minna's daughter becomes engaged to a

wealthy but irresponsible young man, throwing over Hardie Albright, a poor young doctor, because her mother thought he was not good enough for her. The daughter, having been injured in an automobile accident, is cared for by Albright. She realizes it is Albright she loves and breaks her engagement to the other man; she then becomes engaged to Albright. Gordon arrives in town for his daughter's wedding. Standing next to Minna at the ceremony and listening to the Reverend's words Gordon realizes how foolish he had been; and so he seeks and obtains reconciliation with Minna.

Ed Joseph adapted the screen play from the story by Frank Farnsworth. It was directed by Reginald Barker most ably. Mrs. Wally Reid is the producer. In the cast are Lenita Lane, Susan Kaaren, Robert Light, Zeffie Tilbury, Allen Edwards, and others.

The affair between Gordon and the other woman is handled delicately. It is, therefore, suitable for children, adolescents, and Sundays. *Class A*.

"The Ghost Walks" with John Miljan and June Collyer

(Invincible, Dec. 1; running time, 65½ min.)

This mystery-melodrama-comedy, although far-fetched, offers pretty good program entertainment. It is a combination of eerie effects and laughs, with the comedy predominating. Most of the comedy is provoked by the fact that two of the characters, thinking that a joke was being perpetrated on them, refuse to take seriously the fact that a madman was in the house. The audience is held in fair suspense in the closing scenes where several persons disappear, presumably the victims of the madman. Discriminating audiences may find the story somewhat silly:—

John Miljan, a playwright, conceives the idea of having his mystery play acted out in the presence of a famous producer, without telling the producer that it is only a play. So when eerie things begin happening the producer is terrified until he accidentally finds the script. Thereafter he believes that everything that happens is part of the play and cannot be convinced that there is actually a madman in the house. Three of the actors disappear, and finally even the producer himself. They were being held by the lunatic who was preparing to operate on them. But they are saved by the timely arrival of the asylum guards. The producer, who realized that he was not seeing a play, insists that Miljan write a new play incorporating their experiences.

The story and screen play was written by Charles S. Belden. Frank Strayer directed. Maury M. Cohen is the producer. In the cast are Richard Carle, Henry Kolker, Spencer Charters, Johnny Arthur, Eve Southern, and others.

Children may be frightened; otherwise suitable for them, as well as for adolescents; good for Sundays. Suitability, *Class A*.

"Sons of Steel" with Charles Starrett, Polly Ann Young and William Bakewell

(Chesterfield, Dec. 15; running time, 63 min.)

A fairly good human interest drama of program grade. It is somewhat slow-moving and a little implausible, but it manages to hold the attention because of the sympathy one feels for Charles Starrett, the hero, and because of the steel foundry scenes. The romantic interest is pleasant but incidental.

In the development of the plot, Starrett, having been reared by the family of a steel worker, rebels against his lot, little realizing that he is the son of the owner of the steel mills. His mother dying at child-birth, his father, fearing that he would not be able to rear him properly, puts him in the care of the steel worker, a trusted employee, with the understanding that the boy was not to be told of his parentage. Starrett goes through college and upon graduation is employed at the mill at a menial position, which he hates, though William Bakewell, really Starrett's cousin, is put in an executive position he feels he is not suited for. But eventually the boys work out their problems, gain the confidence of their respective fathers, and succeed in their positions. Starrett is happy when told he is the son of the steel owner. He marries Polly Ann Young, the daughter of the steel worker who had reared him.

Charles Belden wrote the story and screen play. Charles Lamont directed. George R. Batcheller is the producer. In the cast are Walter Walker, Aileen Pringle, Holmes Herbert, Richard Carlyle, Florence Roberts, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Clive of India" with Ronald Colman*(United Artists, January 25; time, 93 min.)*

The trouble with this picture is the fact that it talks itself to death. Even though there is considerable melodramatic action, it fails to grip the spectator's interest, by virtue of the fact that, with the exception of the closing scenes, there is no strong appeal to the emotions. There are situations where the appeal could be stronger, but their effectiveness is neutralized by the excessive talk. Even in the closing scenes, where the heroine calls on the hero, whose fate was being debated at the House of Lords, full advantage of the emotional possibilities is not taken: complete silence would have been more effective; the reminiscences detract the mind and lessen the effect on the heart. Because of the fact that the entire history of the winning of India for the British Crown could not be covered, important matter had to be either left out or treated cursorily. This makes the action considerably jumpy. At any rate, the screen play was not what it should have been:—

The story deals with a young clerk working for the East India Company who, being dissatisfied with his lot, looks for an opportunity for advancement. His opportunity came when the French besieged Trichinopoly and the young hero crept through the enemy lines and reached the offices of the East India Company. The Governor, after learning of the plight of the army, makes him an army commander and charges him with the task of raising a relief force. With one hundred and twenty men, whom he was able to get together, he employs such strategy that he is able to defeat the enemy and relieve Trichinopoly. He is acclaimed as a deliverer. Honors are piled up on him after this feat and in time he becomes wealthy and influential. He returns to England, to live a peaceful life. But soon India is in trouble again and he is compelled, against the wishes of his wife, to leave for India. By discharging the relatives of influential men in the East India Company he is able to bring order out of chaos. But by doing this he makes so many enemies that he is eventually tried by the House of Lords for bribery and forgery. Although he is found guilty his services to England are taken into consideration and he is neither disgraced nor his property taken away by the Crown. While at his town house awaiting the results of the deliberations about his fate by the House of Lords, he receives the visit of his wife, from whom he had been estranged, and a reconciliation is effected. The Prime Minister brings him the news of the results of the deliberations; also a message from the King to the effect that he would never forget what he did for England, no matter what the verdict of the House of Lords would be.

The plot was founded on the W. P. Lipscomb and R. J. Minney play, which was produced in London with successful results. Richard Boleslawski directed it, under the supervision of William Goetz and Raymond Griffith. The screen play was written by the authors themselves. Some of those in the cast are C. Aubrey Smith, Cesar Romero, Montagu Love, Lumsden Hare, Etienne Girardot, and Wyndham Standing.

Good for the family. Suitability, *Class A*.

"The Mysterious Mr. Wong" with Bela Lugosi, Wallace Ford and Arline Judge*(Monogram, Dec. 22; running time, 60 min.)*

This should entertain audiences that are not too particular about their screen fare pretty well. It is an old-fashioned thriller, with all the familiar ingredients, such as, murderous Chinamen who torture people in dungeons, several murders, and a melodramatic closing twist in which the hero and the heroine are saved by the police just as the villain was going to torture them. The comedy provoked by the wisecracking of Wallace Ford, a newspaper reporter, and by his sweetheart, Arline Judge, is good, particularly in the situation where the two find themselves in the mysterious-looking home of Bela Lugosi, and are frightened whenever they hear a noise:—

Bela Lugosi, a Chinese herb dealer in San Francisco, is intent upon obtaining the twelve coins of Confucius (the possessor of these coins, according to tradition, was to be the ruler of the Manchurian Province of Keelat.) The owners of the coins are murdered and Lugosi finally obtains eleven of them. Wallace Ford, a reporter, is sent by his paper to cover the Chinatown murders and by accident finds out about Lugosi's plans. He takes his sweetheart, Arline, to Chinatown with him while he is investigating the case and they are both trapped and taken to Lugosi's dungeon. They are saved by the police, who murder Lugosi.

The coins are returned to the secret service agent of Keelat; he thanks Ford for having saved the inhabitants of Keelat from a tyrannous rule.

The plot was adapted by Nina Howatt from the novel by Harry Stephen Keeler. William Nigh is the director, and George Yohalem the producer. In the cast are Fred Warren, Robert Emmett O'Connor, Lee Shumway, Lotus Long, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"The Runaway Queen" with Anna Neagle and Fernand Graavey*(United Artists, Dec. 21; running time, 69 min.)*

Just a moderately entertaining romantic comedy, with music. The plot is so thin that one loses interest in the outcome. The production, however, is excellent, and the background, that of Lake Garda in Italy, where most of the picture was photographed, is very beautiful. There is little human interest in it. The story treats, in a farcical manner, with kingdoms and revolutions. It is a little too "English" for American audiences.

In the development of the plot, Anna Neagle, working in an American department store, is recalled to her country to be Queen. The day after her arrival there is a revolution headed by Fernand Graavey. Anna escapes to Paris, and Graavey becomes president. Both decide to take a vacation at the same time and travel in the same train. Although they become acquainted, one does not know who the other is. They stop at the same hotel and soon fall in love. But when they find out about each other, each thinks that the other had just made love for political reasons. At the request of the people, Anna is brought back to her country as Queen. Graavey is made a prisoner when he returns. But Anna decides to settle the matter herself: She informs her people that she had decided to marry Graavey, so that if they should want a monarchy she would be Queen, but if they should want a republic, Graavey might be President.

Ernst Marischka, Bruno Granichstaedtin and Oscar Straus wrote the story, and Samson Raphaelson the screen play. Herbert Wilcox directed it. In the cast are Muriel Aked, Miles Malleon, Gibb McLaughlin, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Charlie Chan in Paris" with Warner Oland*(Fox, Feb. 1; running time, 71 min.)*

A good murder mystery melodrama. One is held in suspense because the mystery is not solved until the very end; also because of the danger to Warner Oland, the detective, whom the villains attempt to kill. This time Oland indulges less in talk and more in detective work, which leads him into thrilling and dangerous situations. The most exciting situation occurs toward the end, where Chan's search for the crooks leads him through the sewers of Paris to the hideout. The romance between Thomas Beck and Mary Brian is pleasant; one feels sympathy for them when Mary is accused of a murder unjustly:—

On Oland's arrival in Paris he is warned that his mission is known and that if he values his life he should leave Paris. His purpose being to uncover the gang who were printing and issuing false bank stock for one of the most important banks in Paris, he refuses to be frightened. His assistant, a dancer, is murdered before she is able to report to Oland. Several attempts are made to kill him, but each time he eludes the criminals. The assistant manager of the bank in question is murdered and Mary Brian, the daughter of the bank president, is held because she was in the man's apartment at the time. She had gone there to get back some love letters, which he threatened to show to her fiancé. Oland finally proves that the murdered manager, his bank assistant, and another man were guilty of issuing counterfeit stock. The manager is killed by one of his henchmen when he attempted to leave the country with the money received from the sale of the spurious stock. Mary is released.

The screen play was written by Philip MacDonald from the character created by Earl Derr Biggers. It was directed by Lew Seiler. Sol M. Wurtzel is the producer. In the cast are Erik Rhodes, Keye Luke, Conchita Montenegro, Minor Watson, Ruth Peterson, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

operating than there are today; and of those that are open, the best of them belong to the producers, and their employees are receiving in most instances non-living wages.

It is true that the depression has had something to do with such a condition, but if the theatres were owned by individuals when the market crash came the industry would have been better able to withstand the shock.

To bring about the separation of exhibition from production-distribution should be the aim of every one of you.

One way of helping bring about such separation is for every one of you to work with your legislators to place affiliated theatre chains in the chain-store category and tax them heavily. A Supreme Court decision rendered lately makes excessive taxing of chain stores legal; it was given in the case of the West Virginia tax law on chain stores. The case was brought against that State by the Standard Oil Company of New Jersey in an effort to establish that gasoline stations are not "chain stores"; therefore, the graduated tax, reaching as high as \$250 for each gasoline station owned by a chain, when individual stations are charged only two dollars, is unconstitutional. The court stated, through Justice Cardozo, that gasoline stations are stores. Justice Cardozo made the following significant statement in the opinion he handed down for the entire Court:

"A Chain is a distinctive business species, with its own capacities and functions. Broadly speaking, its opportunities and powers become greater with the number of the component links, and the greater they become, the more far-reaching are the consequences, both social and economic. For that reason the State may tax the large chains more heavily than the small ones, and upon a graduated basis.

"Not only may it do this, but it may make the tax so heavy as to discourage multiplication of the units to an extent believed to be inordinate, and by the incidence of the burden develop other forms of industry."

Justice Cardozo said that the Supreme Court has never held that a government, in levying a graduated tax, must satisfy itself that each group could pay the tax without the sacrificing of profit. "The operation of a general rule will seldom be the same for every one," said he. "If the accidents of trade lead to inequality or hardship, the consequences must be accepted as inherent in government by law instead of government by edict." In other words, if the graduated tax a state imposes is so heavy as to put many of a chain organization's stores out of business, that is just too bad; the legislature has the right to do that, the implication being that, if the chain store should shut down, an individual may open one up.

This decision certainly applies to chain theatres: like in chain stores, the consequences, both social and economic, are greater, the larger such chains become. Affiliated chain theatres should, therefore, be taxed so that no theatre chain may reach beyond a certain size.

A bill has been introduced in the legislature of the state of Nebraska to tax theatre chains on a graduated scale; but the "top" tax is not big enough; it should be made prohibitive when it reaches the number 20 or thereabouts.

FORCING THE PURCHASE OF NEWSREELS A VIOLATION OF THE CODE

An exhibitor has written me as follows:

"I am just wondering if it is right or legal for Metro to demand that an exhibitor who wants to buy their features must also buy their 104 newsreels; they refuse to accept a contract for their features unless I sign a contract also for their newsweeklies."

Part 5, Division D, of Article V (Page 244) requires that the distributor may demand of the exhibitor that, when he buys such distributor's features, he shall buy also a proportion of his shorts, the ratio being computed on the number of features he buys from that distributor to the total number of features he requires a year. In other words, if the exhibitor requires two hundred features a year and he has offered to buy from a distributor fifty features, he must buy from him also one-fourth of the short subjects he requires, (provided, of course, the distributor delivers all fifty.)

The Code, however, excepts newsreels; it does not consider them shorts and forbids the distributor from compelling the exhibitor to contract for them before letting him buy his features. Consequently, if Metro-Goldwyn-Mayer has compelled any one of you to buy its newsreels before letting you have a contract for its features, or if it demands that you sign such a contract, it is a violation of, as said, Part 5 Division D, of Article V of the Code.

The object for which the Code declared the newsreels not to be short subjects is this: there are four newsreel releasing companies, producing eight newsreels a week. If newsreels were classified as shorts, then you would be compelled to buy all these newsreels. And none of you could show eight newsreels a week. It would not be advisable for you to show them even if you could.

If you have been made by a distributor to sign a contract for newsreels before accepting from you a contract for his features, or if he refuses to sell you his features unless you buy also his newsreels, take him before your local Grievance Board, appealing to the Code Authority if such Board should render a decision against you.

The same exhibitor has asked me if the distributors' requiring weekly payments on shorts, no matter whether you use them or not, is or is not a violation of the Code.

Ever since the Code went into effect the distributors tried to find out ways to circumvent those of its provisions that worked to the advantage of the exhibitors, forgetting completely the spirit behind the NRA Act, which tried to remove abuses by the big business men against the little fellows so that the little fellow, by getting better conditions, might so improve his situation as to be enabled to hire more labor, and pay better wages.

One of the provisions that worked against them was that which concerned the shorts: the Code provided that the distributor shall not compel the exhibitor to buy more shorts than he requires, based, as said, on the ratio of the number of features the exhibitor is contracting from a distributor to the total number of features a year he requires. It was not what the exhibitors asked when the Code was formulated, but it was, nevertheless, a concession, however trivial. But the distributors could not let even this small concession go unchallenged. Thereupon they started out to circumvent it, to get around it, by making each exhibitor pay each week for shorts one-fifty-second of the entire amount of money he paid them for shorts the previous season, regardless whether he used all such shorts or only part of them.

This is not the only provision of the Code that the distributors are circumventing: they are doing the same thing also on the ten per cent cancellation provision. This matter was treated in detail in an editorial that appeared in the issue of August 18, 1934, in which were printed extracts from provisions the distributors inserted in the contracts by which they reserved the right to change the classification of a picture even after an exhibitor played it.

The purpose back of such one-sided contract provisions was to make it impossible for an exhibitor to cancel a high-allocation picture, for as soon as the exhibitor notified the distributor that a particular picture was unsuitable for his requirements on valid grounds, the distributor, if that picture happened to be, say, a 35% picture, would demand that a program picture, played two, three or even more weeks previously, be considered the 35% picture. Thus the exhibitor is compelled to pay to the distributor, for a program picture, the high minimum guarantee of the 35% picture. Under such circumstances there is no exhibitor who will be willing to make a cancellation.

Sol A. Rosenblatt, Division Administrator of the NRA in charge of the Amusement Codes, in speaking at the Fifth Annual Convention of the Southeastern Theatre Owners Association, at the Hotel Ansley, in Atlanta, Georgia, On October 30, 1933, said among other things the following (second half of the sixth paragraph, Page Two —National Recovery Administration Release No. 1465):

"It further prohibits a distributor from exacting as a condition of licensing of feature pictures that the exhibitor contract also for short subjects of the distributor in excess of the exact proportional ratio of the exhibitor's full program that it supplied by the distributor." He also extolled the merits of the ten per cent cancellation provision.

Let us hope that Mr. Rosenblatt will see to it that the distributors live up to the meaning he gave to that part of the Code.

HOW PHILADELPHIA HAS HANDLED ITS NON-THEATRICAL SITUATION

This paper has received from George Aarons, Secretary of M.P.T.O., of the Philadelphia zone, a letter stating that the Grievance Committee of the organization decided to send to the Local Grievance Board the following Resolution:

"Resolved that non-theatrical accounts should not be served until one year subsequently to the release date for the City of Philadelphia. This resolution supersedes the non-theatrical resolution of May 8, 1934, and becomes effective thirty days from the date thereof."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, FEBRUARY 2, 1935

No. 5

THIS TEN PER CENT CANCELLATION DAZE

You wouldn't believe it nevertheless it is true that, after the tons of ink that have been used up by this publication and by others to enlighten the exhibitors as to their rights in cancelling pictures under the ten per cent cancellation provision of the Code, there are exhibitors who still don't know what it is all about. It is disheartening but one cannot afford to lose courage; perhaps some day every exhibitor will know the right procedure.

Those exhibitors who feel that they can cancel a picture under the Code anytime as long as it is one out of ten had better wake up and cancel such picture within fourteen days after its release date in the exchange territory from which they are served.

The release date of a picture is set in each exchange territory by the exchange, by posting the fact on a bulletin board, at the same time informing of it the secretary of the Grievance Board, who will, in turn, inform the trade papers of that territory, which will print such release, for the information of all exhibitors. There is no other procedure and if an exhibitor fails to notify the exchange within those fourteen days that he wants to cancel a picture, he loses the right to cancel it afterwards.

As suggested in these columns repeatedly, an exhibitor need not wait until the release date of a picture is set before canceling it; he may do so at once. But those who are interested in the subject may read the editorial "TENTH AND CANCELLABLE PICTURES UNDER THE CODE," which was printed in the January 12 issue of HARRISON'S REPORTS; that editorial contains all the information on the subject they must have.

There is, however, a controversy as to whether an exhibitor who did not buy an entire group is or is not entitled to cancel any picture under the Code. If such exhibitor did not insert into his contract, for example, "Forty feature pictures offered and forty bought" (if such is the case), as suggested repeatedly in these columns, he is deprived of the right to cancel any pictures, unless it be a case such as that of Warner Bros., who, as I have been informed, made the terms of "Anthony Adverse" so unreasonable that many exhibitors have not bought it, the motive back of it being for Warners to say to such exhibitors afterwards: "Since you have not bought all our feature pictures you are not entitled to cancel any under the Code." An act such as this is a deliberate attempt to evade the provisions of the Code and it is my opinion that if a complaint of an exhibitor were to reach the Code Authority that body will rule against the distributor.

In reference to cases where the exhibitor did not buy all the feature pictures of a distributor but the distributor delivered fewer than the number the exhibitor bought, let me say that the Code Authority has not yet ruled on such a case. One case reached the Code Authority from Cleveland; but RKO withdrew it and settled its dispute with the exhibitor.

ONE CODE AUTHORITY DECISION THAT MAY BENEFIT INDEPENDENT EXHIBITORS

The Community Theatre, Queens Village, Long Island, N. Y., took the Century Circuit, operating the Queens Theatre, in the same city, before the Grievance Board on the ground that the Queens had overbought pictures.

The Grievance Board found the respondent guilty of having tied up a number of pictures by his selective contract, thereby preventing the plaintiff from obtaining a sufficient number of pictures to operate his theatre with.

The Century Circuit appealed the case to the Code Authority and this body, on January 17, found that it did

not overbuy but that, by not selecting the pictures immediately, "hung" the pictures it was not to use and made it impossible for the plaintiff to obtain those pictures for his needs, for it had tied up 323 pictures out of which it expected to use only 209. Thereupon the Code Authority ordered the Century Circuit to select its pictures within twenty-one days after the general release date of each picture, each picture to be considered rejected in case it failed to select it.

Every one of you knows that the independent exhibitor, whenever he is in competition with an affiliated theatre, is never given a selective contract. Up to this time it has been the practice for the affiliated theatre to take its time in selecting pictures under its selective contract. If it did not select a picture within the time limit specified by Part 1, Division E, of Article V, of the Code, which was twenty-one days after the availability date, such picture was considered selected. But the exchanges would never enforce such a rule against the affiliated theatre; if the manager did not like that picture, at some later date he would call up the exchange and ask him to cancel it. And the exchange would invariably cancel it. In this manner the unaffiliated theatre could not get the picture until it became too old to be used, in spite of the fact that it needed pictures badly. With this decision now in effect, the independent exhibitor will be able to get pictures from his competitor's selective contracts twenty-one days, not after the possessor of a selective contract received his notice of availability, but after the general release date in that exchange territory.

It is a victory which your representatives on the board extracted from the majors just as the old dentists used to extract a tooth from a patient—with the pliers.

THE CODE DOES NOT LIMIT THE CLASS OF PICTURES THAT MAY BE CANCELED BUT—

According to an exhibitor, the Fox exchange has stated to him that he cannot cancel feature pictures from any other than the "D" classification, which is the lowest.

Part 6, Division F, of Article V of the Code (Page 249) does not set any limitations as to what allocation pictures an exhibitor may cancel, as long as the average price he has paid for his feature pictures does not exceed \$250 per picture, and as long as he has performed faithfully all the terms of his contract. If he is in arrears with his feature contract, or even with his short-subject contract, provided it has no arbitration provision in it, he is deprived of the right to cancel any pictures. But once he has such right, he may cancel any picture from the group. The picture he may desire to cancel may have as a minimum guarantee \$350; he has the right to cancel it provided the average for all the features he has bought on the same day does not exceed \$250 for each picture.

The Fox contract for the 1934-35 season, however, contains the following provision on the schedule:

"It is agreed that the license fees herein specified apply to each respective photoplay licensed hereunder according to the classification thereof by the Distributor, as above provided, and such license fees are not average license fees, regardless of the number of such photoplays that may be released by the Distributor during the year commencing August 1, 1934, and ending July 31, 1935.

"It is agreed that in case any photoplay excluded under Exhibitor's 'Option to exclude if group is licensed' [Clause 15] shall have been designated by Distributor to play on percentage terms specified under items A, B or C in the Schedule hereof, then upon its exclusion such designation shall be deemed to be thereby rescinded and Distributor may designate a different photoplay to play on such speci-

(Continued on last page)

"The Iron Duke" with George Arliss*(Gaumont-British, Dec. 30; running time, 86 min.)*

Produced on a lavish scale, "The Iron Duke" may appeal to class audiences interested in historical pictures, but the masses will be bored, for the action is slow and lacks human appeal. Even the situation that shows the battle between the Allies (lead by Arliss, Duke of Wellington) and Napoleon's army lacks dramatic appeal; it has been done in a haphazard fashion and without conviction. None of the characters do anything to awaken one's sympathy—not even Arliss. The only time he shows any humanness is in the situation where he bemoans the fact that he had lost so many men in the battle with Napoleon. It is difficult to take any interest in Arliss' affair with a young titled lady; she is presented as a silly person, and Arliss is hardly a romantic type of person.

In the development of the plot Arliss, leading the English army, mobilizes the allied armies as soon as he learns that Napoleon had escaped from Elba. He is victorious in his battle with Napoleon. But he realizes that if Europe is to have peace the King of France must rid himself of his ambitious relatives, whose actions were causing the allied countries to become unfriendly towards France. The King's niece tries to discredit Arliss by intimating that he was having an affair with a married woman, but Arliss outwits her. The King follows Arliss' advice and orders his family out of the country. When Arliss returns to England he is called before the House of Lords to explain his actions in refusing to accept any cash settlement for England from France. He is vindicated when he explains that he was more desirous in bringing peace to Europe than in obtaining any material benefits for England. Arliss decides to settle down with his wife and two children.

The story is by H. M. Harwood; the direction, by Victor Saville. In the cast are Ellaline Terriss, Gladys Cooper, A. E. Matthews, Allan Aynesworth, Emlyn Williams, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Baboona"*(Fox, Feb. 8; running time, 73 min.)*

Good! This time Mr. and Mrs. Martin Johnson toured Africa in two amphibian planes and some of their shots of animal life and the African country, taken from the ground as well as the air, are the most unusual ever seen. There are scenes of wild elephants stampeding, sometimes as many as five hundred in a herd; there are closeups of hippopotami and crocodiles, taken while the Johnsons cruised about in their plane; there are millions of flamingoes, literally covering the water, and closeups of lions and rhinoceri.

The effect of the noise of the plane on some of the animals, particularly the giraffes, is amusing.

The Johnsons have photographed some of the most unusual scenes of lions. The lions, not suspecting that any people were inside the planes, brought close up to the plane a zebra they had killed. This made it simple for the Johnsons to photograph them as they devoured the carcass.

While stopping off at one village where the rhinoceri were troubling the inhabitants, Mr. and Mrs. Johnson joined the natives in a hunt and Mrs. Johnson is shown killing a rhinoceros just as it charged towards her.

The picture's best part is that which shows the baboons. These monkey family animals are intelligent and resourceful, and act almost like human beings. They are shown building a community of their own, governed by a leader. But their contentment turns to fear when their place is invaded by a leopard and a hyena. At the first safe moment they rushingly migrate to another part of the jungle. They are forced to cross a stream, and when they arrive at the other side one of the mothers becomes frantic, for she had noticed that her baby was perched on a rock in the middle of the stream, too timid to swim across. All the baboons call to the baby, trying to induce him to swim over. Finally he becomes courageous enough to attempt it. When he nears the shore the mother rushes towards him, grabs him and embraces him.

When the baboons try to invade the community in which the gibbons lived they are faced with strong opposition. The small gibbons put up a terrific battle and finally force the baboons to leave, to find other quarters.

The photography is excellent, and the scenes of the mountain country, particularly of Mount Kenya, thrilling.

Suitable for children, adolescents, and Sundays. *Class A*.

"Rumba" with George Raft and Carole Lombard*(Paramount, Feb. 8; time, 72 min.)*

This should entertain the masses fairly well because of the lavish production, the music, and the dancing. But the story is neither exciting nor novel. And parts of it are unpleasant; the situation, for example, in which Raft tries to humiliate Carole Lombard when she calls at his apartment to tell him she loves him, is one of such parts. One is held in fair suspense in the closing scene when Raft dances at a theatre despite threats of a gang to kill him; but it becomes somewhat ridiculous when the revelation is made that the threat to his life was merely a publicity stunt:—

Carole, a wealthy society girl, while vacationing in Havana, meets Raft, a dancer. When she goes to his dressing room on a friendly visit he makes advances to her and she insults him. Some time later they meet again and renew their acquaintanceship. Carole falls in love with Raft, but he just wants to repay her for the insult. After having had his revenge, he finds out that he loved her and she loved him; but a little too late. They part and Carole goes back to New York. Raft follows and accepts an engagement to dance in a revue. He is threatened (supposedly) by a gang who had once framed him. Carole goes to the theatre and rushes backstage to see Raft. Since his partner was too frightened to go on, Carole takes her place and is a hit. At the end of the act Raft's publicity man reveals the fact that the threat was a publicity stunt. Carole and Raft decide to marry and to continue as dancing partners.

The story is by Guy Ender and Seena Owen, the direction by Marion Gering. William LeBaron produced it. In the cast are Margo, Lynne Overman, Gail Patrick, Monroe Owsley, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B*.

"Calling All Cars" with Jack LaRue*(Syndicate Pictures; running time, 60 min.)*

A fair program action melodrama. It holds one in suspense because of the danger to both the hero and the heroine who were attempting to procure evidence against the villain so as to have him indicted. The closing scenes are the most exciting, particularly when the villain finds out about the plans against him and attempts to kidnap the heroine. Comedy is provoked by the efforts of the hero to become acquainted with the heroine. The situation in which she is forced to marry the hero in order to obtain her release from prison will provoke laughs.

The plot was adapted from a story by Homer K. Gordon. Lester H. Scott is the producer, and Spencer G. Bennet the director. In the cast are Lillian Miles, Jack Norton, Eddie Featherstone and Harry Holman.

Because of the activities of the racketeer it is unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B*.

"The Perfect Clue" with David Manners*(Majestic, Nov. 29; running time, 64 min.)*

Only moderately entertaining program fare. There is not much to the plot, and the action is slow, most of the excitement being concentrated in the closing scenes, where David Manners, although innocent, is held for murder. The romantic interest is pleasant.

In the development of the plot Dorothy Libaire, annoyed because her father was going to marry again, plans to elope with Skeets Gallagher. But she decides that since she does not love Gallagher she cannot go through with her plans; she leaves the train without saying anything to him. She engages David Manners to drive her to Albany, but instead he robs her of her jewels and money. But he regrets having done this and goes back for her, returning all her belongings. He tells her he was just released from prison where he had been sent on a framed charge, and that it was the first time he had ever stolen anything. They soon fall in love. Manners goes to see a racketeer about a position and finds him murdered. He is held for the murder, but Dorothy, with the help of Gallagher, proves that he is innocent. The real murderer is caught. Dorothy and Manners are married.

The story is by L. A. Westman. It was adapted by Albert DeMond, and directed by Robert G. Vignola. In the cast are William P. Carleton, Ralf Harolde, Betty Blythe, and others.

The gangster element makes it unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B*.

"My Heart Is Calling" with Jan Kiepura
(Gaumont-British, Dec. 25; time, 87 min.)

A lavish production, good comedy, gaiety, romance, and excellent music make "My Heart Is Calling" extremely enjoyable. The music is worked into the plot in a manner that does not retard the action. Jan Kiepura, singing several operatic arias as well as lighter music, again thrills the audience with his glorious voice as he did in the Universal release "Be Mine Tonight." He has a charming personality and wins the spectator's sympathy. The closing situation, which shows an opera group giving a performance of "Tosca" outside the opera house in opposition to the performance being given at the opera house, is comical; it is also novel. The romantic interest is pleasant.

In the development of the plot Sonnie Hale, impresario, leads his company to believe that he had obtained a contract for them to sing at the famous opera house in Monte Carlo. While on the boat on his way to Monte Carlo, Hale receives a wire informing him that the opera director had decided not to use his company of unknown singers. At the insistence of Marta Eggerth, a stoaway, who had been helped by Kiepura, Hale's leading singer, Hale tells his company that he has the contract. Marta feels that when the director hears Kiepura sing he will sign the company to a contract. Once in Monte Carlo Hale tries to obtain an interview with the director but finds it impossible. Marta, who had met and attracted the attention of the director, goes out with him to the Casino to try to induce him to give Kiepura a hearing. Kiepura sees her and there is a misunderstanding; but having forced his way into the Casino he sings and the director wants to sign him up immediately. Kiepura, however, refuses to desert his company. Hale has a great idea: he obtains a permit to give an opera performance in the open and he chooses to give it directly in front of the opera house. The audience at the opera house, attracted by Kiepura's glorious voice, leaves the theatre. He is a great hit. The director is now happy to sign up the entire group. Kiepura and Marta are reconciled.

Sidney Gilliat constructed the plot from the story by Ernst Marischka. It was directed by Carmine Gallone. In the all-foreign cast are Hugh Wakefield, Ernest Thesiger, Marie Lohr, Jeanne Stuart, John Singer, and others.

There is a suggestive situation aboard ship which makes it unsuitable for children, adolescents, or Sundays. *Class B.*

"Behind the Evidence" with Norman Foster, Donald Cook and Sheila Mannors
(Columbia, Jan. 20; running time, 54 min.)

A good program thriller. It is about a wealthy young hero, a sportsman, who, when he loses his money because of the failure of the bank he kept it in, induces the editor of his local newspaper to give him a job. The editor gives him the society column, but the young hero proves that he has better ability than that; by picking up a clue, he is eventually able to discover a band of robbers with their leader.

The means he employs to catch the leader of the band keeps one in suspense. There are thrilling fights, too, and a love affair that is pretty romantic.

The story is by Harold Shumate; the direction by Lambert Hillyer. Geneva Mitchell, Samuel Hinds, Frank Darien, Pat O'Malley and others are in the cast.

Even though the villains are punished in the end, some parents may not want their children to see, particularly on a Sunday, a picture that deals with robberies. Harmless for adults. *Class B.*

"The Wandering Jew"

(Olympic Pictures; running time, 81 min.)

This picture has been produced most artistically. As a result, many of its situations are effective. But it is a class-audience picture; it is too depressing to entertain the masses. As for persons of the Hebrew race, these will undoubtedly resent it by reason of the fact that one of their race (hero), because he spits in Christ's face, is cursed by Christ to remain in life until He comes for him again, and because in the closing scenes he is supposed to have accepted Christ. Catholics, too, may be displeased with it because of the scenes that represent the Inquisition. The closing situation, which shows Conrad Veidt, as the Wandering Jew, brought before the Inquisition to answer charges of heresy against him, is very dramatic; he denounces the members of the Inquisition for acting in an Un-Christian manner. But that seems to be the only part where the hero awakens any sympathy.

There are four epochs in the life of the hero as the Wandering Jew: the first unfolds in Jerusalem, during the time of the crucifixion, when he spits in Christ's face and is cursed; the second, in Antioch, during the first crusade; the third, in Sicily, during the XII Century; and the fourth in Spain, during the time of the Inquisition.

In this last epoch he, a doctor, loved by the people, is brought before the Inquisitors to answer charges of heresy and proudly proclaims that he is a Jew and refuses to be converted to Christianity. For this he is ordered to be burned in a pyre. A miracle, however, happens: the flames become extinguished automatically and darkness descends. Yet the hero prays for death. A ray of brilliant light appearing from heaven convinces him that his prayers had been answered.

The plot has been taken from the play by E. Temple Thurston. Maurice Elvey directed it under the supervision of Julius Hagen. The cast is all foreign—Marie Ney, Anne Grey, Joan Maude, Peggy Ashcroft and others.

Not for either children or young folk in that the hero is shown living with two women at two different times without marriage, but harmless for adults. *Class B.*

Note: This picture is entirely different from the "Wandering Jew" that was released about one and one-half years ago by Herman Ross, as reviewed in the November 4, 1933, issue of HARRISON'S REPORTS.

"The Scarlet Pimpernel" with Leslie Howard and Merle Oberon
(United Artists, Feb. 7; time, 95 min.)

An excellent entertainment. It is one of the best Alexander Korda has produced, or has come out of England. It has human interest, an engrossing story, a lavish production, and good acting. But it is a class picture. Most of the credit for its entertainment must go to Leslie Howard, who gives a magnificent performance as the courageous English Lord who risks his life to save French aristocrats who were sought to be sent to the guillotine. It is a treat to watch him behaving like a fop in order not to have people suspect that he was the leader, known as Scarlet Pimpernel. Howard wins the spectator's sympathy from the beginning. One is held in tense suspense throughout, because one does not know how Howard, who had been cornered by the French soldiers, would escape from them. The love interest is appealing:—

Howard, married to Merle Oberon, a French girl, loves her dearly but treats her with contempt because he believed that she had been the cause of sending a family of French aristocrats, friends of his, to the guillotine. Howard and some of his English friends form a league and by their courageous efforts save many aristocratic families who had been doomed to die. No one knows the identity of the Scarlet Pimpernel, as Howard called himself. Raymond Massey, the French ambassador to England, is warned by his superiors that he must find out the identity of the Scarlet Pimpernel, or else he will meet with death. He goes to see Merle and, in order to induce her to help him with his mission, tells her that her brother had been imprisoned in France and that she could save his life if she would help him find out who the Scarlet Pimpernel was. She consents to do this, even though she finds the work repulsive. She gives Massey some information that leads to the whereabouts of the Scarlet Pimpernel. To her horror she later finds out that the Scarlet Pimpernel was her own husband. She rushes to Howard's intimate friend and tells him what had happened. He collects the members of the league and they, together with Merle, rush to Howard's rescue across the channel. Merle is caught by Massey and held a prisoner. Howard arrives and when he learns that Merle is being held he makes a deal whereby Merle is to be freed, promising to pay with his life for her freedom. Merle is put aboard a ship and Howard is taken to the courtyard to be shot. But the French soldiers were his own men, in disguise. He sends Massey to his death. Merle and Howard become reconciled.

Robert Sherwood and Arthur Wingpin took the plot from the novel by the Baroness Orczy. Harold Young directed it. In the cast are Joan Gardner, O. B. Clarence, Bramwell Fletcher, Nigel Bruce, and others.

Suitable for the family. Suitability, *Class A.*

"Thunder In the East"

(United Artists, Rel. date not set; time, 81 min.)

This picture was reviewed in the December 29, 1934, issue of HARRISON'S REPORTS (page 207), under the title "The Battle."

fied percentage terms, it being the intent of the parties hereto that Exhibitor shall exhibit hereunder upon the respective percentage terms set forth in said Schedule the number of photoplays specified in said items A, B, and C."

The first paragraph makes the price of each picture fixed. The second paragraph is a clear violation of Part 9 of the Code, for Paragraph (a) states that no distributor shall require any specific days of the week for the exhibition of flat-rental pictures; and when the distributor, in cases where the exhibitor cancels a percentage picture (which is as a rule on preferred time), compels him to put in that picture's preferred time a flat-rental picture, he makes such exhibitor accept terms that the Code forbids. As a proof that the Code meant to protect the exhibitor in such cases is the fact that Paragraph (b) of the same Part provides the manner by which the price of a percentage picture may be computed in the event an exhibitor wanted to be relieved from the obligation of playing such a picture. But as I understand the Code Authority recently ruled that the Distributor has the right to insert into his contracts a provision that nullifies that part of the Code. The exhibitor who has a Fox contract is thus compelled to make his cancellations from the D pictures, for if he should cancel an A picture Fox may, by availing itself of the privilege it has reserved by that clause, make that A picture a C picture and make the C picture an A. In this manner the exhibitor is compelled to pay for the C picture the minimum guarantee of the A picture. It is unjust and unfair. But these are the facts. You couldn't expect the Code Authority to rule in any other way, for there are six major distributors on that body and one of the Exhibitors has always voted with the majors.

I don't know what can be done to prevent the producers from violating the Code. The President of the United States said that you are not prevented from using the courts. But who wants to take such a step? He also said that the aid of the Federal Trade Commission as well as that of the Department of Justice may be invoked. At any rate you should not fail to call the attention of your Congressman to this injustice so that, if the National Recovery Act were to be extended, modifications may be made in this industry's Code to prevent such abuses.

FATHER LORD ON THE IMPROVEMENT OF MOVING PICTURES

The article that follows has been written by The Reverend Daniel A. Lord, of St. Louis, one of the most outstanding Catholic clergymen in the United States; it appeared in the February issue of *The Queen's Work*, of which he is the editor. This monthly circulates among the members of Sodalitys, a Catholic organization the membership of which consists of students.

Father Lord was one of the guests at the time the Steering Committee of the Legion of Decency and Bishop Sheil of Chicago gave me the luncheon I spoke about in the December 29 issue of HARRISON'S REPORTS.

I am reproducing this article for the purpose of informing you that the prominent Catholics who fought indecent pictures bitterly do not hesitate to acknowledge the improvement that has been made in their moral tone lately.

* * *

"If most of the producers could tomorrow return to the spoiled, spotted films dealing with crime and passion, they wouldn't do it. They have realized that the clean pictures pay."

"This is the statement of P. S. Harrison, editor of 'HARRISON'S REPORTS,' on his return from an extended stay in Hollywood. Mr. Harrison's publication reaches, chiefly, theatre owners of the country. For sixteen years he has been battling for clean films, and though not a Catholic, has been most outstanding in the cooperation which he and his publication have given to the Legion of Decency.

"Mr. Harrison, in an interview given in Chicago on his return trip from movieland, made the following important statements:

"Motion-picture producers are now convinced that from every angle the clean pictures pay. First of all, producers have seen the box-office attendance rise in gratifying fashion. And this rise has come about since the Legion of Decency began its work. The motion-picture industry has not, as it once gloomily prophesied, been killed by the Legion of Decency. On the contrary, the success of the Legion has meant the success of the motion-picture industry. Returns have upped and continue to up. The Legion has meant a financial boost to the whole industry."

"There is another favorable financial factor that might not occur to the layman who is outside the industry. When the pictures were dirty, they came into constant conflict with the censor boards in various parts of the country. The cost which these boards occasioned the industry was extremely high. The criticism of the censor board often meant the cost of cutting the film (with consequent deterioration, delay, and harm to the film), and lawyers' fees which had to be paid for the handling of the cases that came into court. In many cases the industry was even required to pay the salaries of the members on these boards."

"All this expense and difficulty has practically disappeared. The films have improved so much that out of 217 recent pictures 176 passed the local boards without call for eliminations of any sort. This has saved the industry [hundreds of] thousands of dollars and has meant that film has not been subjected to the constant clipping, cutting, trimming, and spoiling."

"In fact it is a not uncommon statement within the industry itself, and one that I would make unhesitatingly, that the Legion of Decency actually saved the industry from a suicidal death."

"As the man who used the impetus given by the Legion and the tremendous moral pressure established by the Legion's stand, Joseph I. Breen deserves tremendous credit. He has worked constantly and tirelessly and has made the industry respect his decisions and abide by them to the letter. He has battled with the biggest and most powerful companies on the Coast and forced them to abide by their own code and the demands of public responsibility."

"Quite aside from the fact that they have learned to respect his decisions and judgment, to realize that he gives them valuable suggestions which improve their stories and to admit his inflexible stand where moral matters are involved, the companies have come to look upon Mr. Breen as the man who, by enforcing the things for which public opinion clamored, has brought back those elements of the audience which were almost lost through indecent pictures."

"If producers refuse to accept his decisions, they can appeal from the studios to the Hays Office in New York. But in the first place they know that the Hays Office would not dare reverse Mr. Breen's decision. Secondly, they are aware that if a reversal did come Mr. Breen would resign, and they would lose those benefits of his work which have been of such great importance. And finally, a reversal of Mr. Breen's decision would mean a protest uprising of the moral forces of the country, with far worse consequences to the industry than it has ever known."

"It is true that there are some producers who still sigh for the easy ways of the dirty pictures. A kind of tradition existed in certain minds and groups and studios that was hard to break. But the test of profits at the box office and the reversal of public opinion from stern disapproval to clear sympathy with the quick clean-up have been persuasive arguments."

"I feel the Legion of Decency has thus far done a magnificent job, and can and will continue this constructive work. Hollywood is grateful. Hollywood has experienced a large change of heart. Thanks to the backing of the Legion of Decency, Mr. Breen has done a splendid piece of work. The future is highly hopeful."

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Alpine Violin Maker," "Baboon," "The Best Man Wins," "Clive of India," "Charlie Chan in Paris," "The County Chairman," "David Copperfield," "Hellorado," "In Old Santa Fe," "The Lawless Frontier," "Little Men," "Luise, Queen of Prussia," "Romance in Budapest," "The Rustlers of Red Dog," "The Sundown Trail," "Thunder Over Panama" (New title for "Marie Galante"), "The Unconquered Bandit," "The White Cockatoo," and "Wolf Riders."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Enchanted April," "The Gilded Lily," "I've Been Around," "Kidnapping Gorillas," "Mills of the Gods," "Neath Arizona Skies," "The Night Is Young," "The Port of Lost Dreams," "Red Hot Tires," "Sing Sing Nights," "Tickets to a Crime," and "The World Accuses."

CLASS C (Unsuitable for anybody): "Protect Your Daughter," and "Straight From the Heart."

Note: "Flirting With Danger" and "I Sell Anything" have been taken from the "B" column and put in the "A" column. "Limehouse Blues," Paramount, has been put back in the "C" column, because of its sordid atmosphere.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, FEBRUARY 9, 1935

No. 6

FIRST SCHEDULE ON CLEARANCE AND ZONING RATIFIED

The Clearance and Zoning Schedule for the Los Angeles zone was ratified by the Code Authority last week, by a vote of seven to three. The two winning votes came from George Schaeffer, of Paramount, and Gordon S. Youngman, of RKO.

The major-company representatives who voted against the schedule were Felix Feist, of MGM, Harold Bareford, of Warners, and Jenkins, of Fox.

No one was surprised at the fact that Harold Bareford voted against the schedule—every one knows by this time his attitude when independent interests are concerned; but many were surprised at the vote of Felix Feist, because Feist, when the vote on the ten principles were taken last September, stated that he was voting, not as the representative of MGM, but (pointing to the American flag) under that flag! As far as the representative of Sidney Kent is concerned, it seems as if that is the way Kent has in expressing his great solicitude for the "small men," for whom he is thinking all the time.

The representative of W. Ray Johnston was Eddie Golden, his general sales manager.

Johnston and Golden have always voted with Yamins and O'Reilly in all important questions. In fact I don't know a single instance when they voted otherwise. They did this often at a sacrifice. Every exhibitor should, therefore, feel grateful towards them. And is there a better way for the independent exhibitors to show their appreciation than by booking Monogram pictures?

This time Ed Kuykendall, too, voted with the independents. I am glad to see him where he should be all along.

As far as Nathan Yamins and Charles O'Reilly are concerned, they deserve no applause, for in fighting for the independent cause they are merely doing their duty. And no person should be applauded for doing his duty.

Because of lack of space this week, comment on the schedule itself will be made in next week's issue.

CAN THE WARNERS USE GOOD JUDGMENT?

The January 24 issue of *The Pittsburgh Catholic*, the official organ of The Right Reverend Hugh C. Boyle, Bishop of Pittsburgh, and one of the Bishops' Committee on Motion Pictures, printed the following editorial under the title "A TEST CASE":

"Since the new regulations imposed on itself by the motion picture industry went into effect, on July 15, 1934, very few films have been classified as 'Unfit for Public Entertainment' by the Chicago Council of the Legion of Decency, whose rulings the Bishops of this country have asked their people to observe. One of these condemned films, however, has been scheduled by Warner Bros. to be shown at their Stanley Theatre, in Pittsburgh, beginning on Friday of this week. Its title is 'Limehouse Blues.' Its showing at this time, after the movie producers and exhibitors have promised every possible co-operation in ridding their productions of objectionable features, and after they have admitted that the 'Clean-up' campaign has resulted in increased attendance at their theatres, indicates a contempt for public opinion that is nothing short of insulting.

"Catholics who stood in their churches last month and solemnly pledged themselves 'to remain away from pictures that are dangerous to my moral life' will know how to conduct themselves with respect to this offering. And they will give serious thought to the last clause of the same pledge: 'I promise further to remain away altogether from places of amusement which show such pictures as a matter of policy.'"

Under the heading "To the Point," in the same issue, the Editor makes the following comment:

"Reference elsewhere in this issue to the fact that one of the few recent films given a 'Class C' rating by the Chicago Council of the Legion of Decency is to be shown at one of the Warner Theatres here is a reminder that to date the co-operation of the Warner people with the decency campaign has been exactly nil. They have not withdrawn a single condemned film; on the contrary they have sent every one they could get past the state censors through the regular course: first in one of their large downtown houses and then in turn through their scattered neighborhood theatres. Evidently, as long as dirty films are procurable the Warner interests are going to show them."

It is manifest that Harry Warner has not yet learned his lesson. Because of the unthinking statements he issued relative to the action Cardinal Dougherty had taken in Philadelphia, by which he enjoined all the Catholics to refrain from attending any picture theatre performances, the box office receipts of the Warner Theatres in that zone fell down anywhere from twenty to thirty per cent. This made him so frantic that he pleaded for help from those who could help him. Unfortunately the insincerity he showed and is still showing made it impossible for his friends to give him the help he asked for. This episode is one manifestation of his inability to see things straight. His recent announcement to classify the pictures he showed in his Philadelphia theatres as either "A" or "B," in accordance with their suitability to particular kinds of audiences, when he failed to install the same system in the other parts of the country where he has theatres, is another.

This paper would have refrained from commenting on this matter were it not for the fact that he is not the only person who suffers because of his unthinking attitude towards the Catholic Church; the independent exhibitors of Philadelphia, who have had nothing whatever to do with his policies, are suffering likewise, for Cardinal Dougherty's ban has been made to include, not the Warner theatres alone, but all theatres.

To the Catholic people as well as to the people of other religions I may say this: the conduct of Warner Bros. in Pittsburgh where they book in their theatres pictures regardless of their moral tone is a proof that one of the handicaps in their efforts to bring about a complete cleansing of the screen is ownership of theatres by producers and distributors of motion pictures. It is that which caused the production of the low, vulgar and demoralizing pictures, because the owners of such theatres thought that only by this type of pictures would they be able to attract people to the box office. It is their duty, therefore, to discourage the support of such theatres by the members of their congregations.

It seems to me as if the only way by which the exhibitors of Philadelphia can get relief from the local boycott is for them to repudiate these tactics on the part of Warner Bros.

A COURT DECISION AGAINST THE BAN OF DOUBLE FEATURES

The independent exhibitors of Philadelphia have won a victory in the courts against those producers who insert into their contracts a clause prohibiting the double-features of their films. The case was taken to the United States District Court, Eastern District of Pennsylvania, by Harry and Louis Perlman, and was directed against Warner Bros., First National, RKO, Paramount, MGM, Fox, and United Artists. The Hon. George A. Walsh was the Judge.

Judge Walsh found that in his opinion there exists an "almost complete domination" of the motion picture industry by the companies named in the suit, adding that if this condition were permitted to continue unchecked, "the opportunity for expression of the cultural life of our great

(Continued on last page)

**"The Mystery of Edwin Drood"
with Claude Rains, Heather Angel
and Douglass Montgomery**

(Universal, Feb. 4; running time, 85½ min.)

Very good entertainment! Although essentially an eerie murder melodrama, it has been handled so artistically that it has not been made gruesome. There is no real mystery involved since the spectator is well aware of the fact that Claude Rains had committed the murder. Nevertheless it holds the attention well due to the interesting manner in which Douglass Montgomery solves the murder mystery. Both Montgomery and Heather Angel arouse sympathy because of their unhappiness brought about by the death of David Manners, Heather's former fiance. The closing scenes are dramatic and exciting and hold the spectator in tense suspense:—

Claude Rains, choir master for his church but in reality a drug addict, loves Heather Angel and is intensely jealous of his nephew, David Manners, who was to marry Heather. Douglass Montgomery and his sister arrive at the small town to continue their education and when Montgomery and Heather meet they fall in love at first sight. Since Manners and Heather did not love each other, their engagement having been planned by their families, Manners agrees to release Heather, but they decide not to tell Rains about it until after Christmas; they felt the news might make him unhappy. In the meantime, Rains plans to murder Manners and so win Heather for himself. He carries out his diabolical scheme one stormy night. He arranges matters so as to make it appear as if Montgomery had killed Manners because of Heather. Montgomery leaves town only to return disguised as an old man. Eventually he is able to prove his innocence and Rains' guilt. Rains kills himself by jumping from the church steeple. Montgomery and Heather marry.

The author is Charles Dickens; the screen play is by Leopold Atlas and Bradley King. Stuart Walker directed and Edmund Grainger was the associate producer. In the cast are E. E. Clive, Francis L. Sullivan, Zeffie Tilbury, Valerie Hobson, and others.

Not for children, adolescents, or Sundays. Good for adults. *Class B.*

**"Society Doctor" with Chester Morris,
Virginia Bruce and Robert Taylor**

(MGM, Jan. 25; time, 66 min.)

Entertaining! Although all the action takes place in a hospital, it is fast-moving, has plentiful comedy, human interest, and even a few thrills. The story is thin but interesting and the attention is held throughout. Billie Burke provokes comedy as a society woman who pretends she has aches and pains so as to receive attention from doctors. The three leading characters awaken sympathy because they have ideals about the ethics of their profession. The closing scene is somewhat implausible, nevertheless exciting; it holds one in suspense. The love interest is romantic:—

Morris, head interne in a hospital, orders an immediate operation for the son of wealthy Robert McWade. Although the operation is a success Henry Kolker, McWade's personal physician, complains to the Superintendent that Morris had been impertinent. This enrages Morris, who tells Kolker that he is nothing but a quack and was jealous because he had performed such a fine operation. Morris is discharged. But Billie Burke, another wealthy patient of Kolker's, who had taken a fancy to Morris, warns Kolker that unless Morris is reinstated she will send her friends to another doctor. Morris is happy when he is reinstated, thinking that it was done because of his ability. But when Billie tells him that she was responsible he decides to leave the hospital and take up private practice, to be financed by Billie. When he tells this to Virginia, a nurse in love with him, she tells him she has contempt for him. Virginia decides to accept the marriage proposal of Robert Taylor, another interne in the hospital. But Morris finally changes his mind about leaving, and decides to tell Virginia about this. In the corridor he steps in the path of an escaped convict and is shot. He insists that Taylor operate on him and he directs the operation. He recovers. Taylor releases Virginia from her promise, realizing that Morris and Virginia loved each other.

Michael Fessier and Samuel Marx adapted the plot from the story by Theodore Reeves. George B. Seitz directed, and Lucien Hubbard was the producer. In the cast are Raymond Walburn, Dorothy Peterson, William Henry, Addison Richards, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

**"The Good Fairy" with Margaret Sullivan,
Herbert Marshall, Frank Morgan
and Reginald Owen**

(Universal, Feb. 18; running time, 96½ min.)

A delightful romantic comedy. Universal has given it a fine production; the performances are excellent. But it is suitable chiefly for class audiences, although the masses will find entertainment values in it. Most of the comedy is provoked by Frank Morgan as a bewildered, eccentric millionaire, who is charmed by Margaret Sullivan's unworldliness. One of the most comical situations is where Morgan attempts to entertain Margaret in a private dining room but is prevented from doing so by Reginald Owen, a waiter, who does not trust Morgan. One is in sympathy with Margaret; she is altruistic, and desires to help others without obtaining any material benefit for herself:—

Margaret, taken from an orphanage by Alan Hale, is given employment as an usher in his theatre. In the course of her duties she has a conversation with Reginald Owen, a patron who refuses to be told where to sit. When she leaves the theatre and is accosted by a man at the stage door she pretends she is married and rushes to greet Owen, who had just come out of the theatre. After the departure of the stranger, she explains her predicament and Owen takes an interest in her. When she tells him she had never been to a party, he obtains an invitation for her to a fashionable ball at the hotel where he is a waiter. Frank Morgan, a guest at the ball, is attracted by her charm and takes her to a private dining room; he tells her he will spend all his money on her. In order to ward off his attentions she tells him she is married. At first he is disappointed but then he decides to help her husband and asks for his name. From a telephone book, Margaret picks Herbert Marshall's name from among the other names. Morgan goes to see Marshall and engages him as his foreign legal representative. His plan is to send Marshall abroad so that Margaret would be left in his care. Margaret goes to see Marshall but does not tell him what she had done since Marshall believes he was engaged because of his honesty and ability. They fall in love. After many complications Margaret is forced to tell both Morgan and Marshall the truth. Marshall begs her to marry him and she accepts. And Morgan decides to remain the benefactor by retaining Marshall as his lawyer.

The plot was adapted from the stage play by Ferenc Molnar. William Wyler directed and produced it. In the cast are Beulah Bondi, Hugh O'Connell, and Peggy Montgomery.

Not for children, adolescents, or Sundays. Excellent for adults. Suitability, *Class B.*

Note: Most of the sex implications of the play have been eliminated.

**"Red Hot Tires" with Lyle Talbot
and Mary Astor**

(First Nat'l., Feb. 1; running time, 60 min.)

Just an ordinary program action-melodrama. In spite of the sympathy one feels for both Mary Astor and Lyle Talbot, one's attention is not held closely because the story is thin. Most of the picture is made up of superimposed shots of automobile races. This is done to such an extent that one is made to feel as if watching a newsreel. The closing scenes, although implausible, are fairly exciting:—

Lyle Talbot, an automobile mechanic, after being discharged by Mary's father because of false charges made against him by Gavin Gordon, a racer, is employed by another concern and is asked to drive their automobile in a race in which Gordon is entered. Gordon, by placing a sharp blade attachment on the side of his car, hoped to use this on cars that might stand in the way of his winning a race and thus incapacitate them. He tries it on Lyle but just the opposite happens; Gordon himself is forced off the track, the car overturns, and he is killed. Talbot is held on a charge of murder and sentenced to ten years imprisonment. Mary is heartbroken because she loved Talbot. She comes upon the proof that Gordon had been responsible and thereby wins a pardon for Talbot. But before the pardon can be delivered to the warden, Talbot escapes from prison, and goes to South America. He changes his name and becomes a famous automobile racer. Mary suspects he is Talbot and writes asking him to come back to America and race her father's car. He does so, wins the race, and finds out that he is a free man. They marry.

The story and screen play is by Tristram Tupper. Ross Lederman is the director, and Sam Bischoff the producer. In the cast are Roscoe Karns, Henry Kolker, Frankie Darro, Bradley Page, and others. (Out of town review.)

Suitable for children, adolescents, and Sundays. *Class A.*

"Wings in the Dark" with Myrna Loy and Cary Grant

(Paramount, Feb. 1; time, 74½ min.)

Good entertainment. It is different from the usual airplane story and provides deep human interest. Aided considerably by the excellent performances of Myrna Loy and Cary Grant, it holds one's attention throughout. One feels much sympathy for both Myrna and Grant, because of their fine characters and of the sacrifices they make for each other. For instance, Myrna, in order to help Grant (who had been blinded in an accident) perfect his invention for blind flying, risks her life doing aerial stunts so as to earn enough money to make Grant believe he was getting this money for articles he was writing on aviation. Grant's attempts to adjust himself to his blindness are pathetic; but James Flood's expert direction does not allow any of the action to become maudlin. The closing scenes are thrilling:

When Grant is refused a Government permit to try his experiment of flying blind across the Atlantic, Myrna encourages him to make the trip without the permit. He decides to do this and while making preparations for his departure meets with an accident (a stove explodes) and is blinded. Myrna is heartbroken but encourages him to go on with his work to perfect his instruments for blind flying. Just as he is ready to try out the instruments his plane is taken from him because he could not meet the payments due. Myrna accepts an offer to make a solo non-stop flight from Moscow to New York, for which she is to receive \$25,000. With this money she hopes to buy back Grant's plane. Everything goes well until she nears New York. She flies into a very heavy fog and cannot land. Grant is determined to save her. With the use of his blind-flying instruments attached to his old plane, which he took without permission, he reaches Myrna and guides her to safety. Myrna, in order to prevent him from leaving her as he had threatened, crashes into his plane just as they land. Photographers from newspapers start taking flashlight pictures of Myrna and Grant. Suddenly Grant cries out that he can see. Joyfully the lovers embrace.

Dale Van Every and E. H. Robinson adapted it from the story by Neil Shipman and Philip D. Hurn. It was produced by Arthur Hornblow, Jr. In the cast are Hobert Cavanaugh, Dean Jagger, Russell Hopton, Samuel S. Hinds, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Under Pressure" with Victor McLaglen, Edmund Lowe and Florence Rice

(Fox, Jan. 25; time, 70 min.)

Fair program entertainment. It should hold the attention of men who are interested in the mechanics of tunnel building, since most of the action takes place presumably under the East River, where a tunnel is being built. One is held in suspense each time the men are in the tunnel because of the many hazards. The greatest danger is fire which, because of the high pressure, spreads quickly. A fairly exciting situation is one in which a fire breaks out and McLaglen, intent upon not losing any time, forces the men to remain underground so as to help him fight the fire. It is only because Lowe knocks him out and floods the place that the men are saved. Another exciting situation occurs when there is a "blow" and air enters the tunnel, followed by a flood. The men escape and McLaglen risks his life saving Lowe, who had been left in the tunnel. Because of the sudden change of pressure, McLaglen gets the "bends" and becomes crippled. The most thrilling situation is in the end, where McLaglen, who had headed one end of the tunnel building, and Charles Bickford, the other, meet at the centre when the work is completed. The two men, hating each other, have a terrific fight, and McLaglen is proclaimed the winner. The tunnel setting is realistic. But aside from the mechanical end and the few thrills there is little to the story. It is the typical McLaglen-Lowe friendly-enemy type of entertainment. The romantic interest is fair with McLaglen marrying Marjorie Rambeau, and Lowe marrying Florence Rice, a feature writer, who had become interested in Lowe and his work after she had met him at a doctor's office where she had taken a man who was suffering from the "bends."

Borden Chase, Noel Pierce and Lester Cole constructed the plot from the story by Borden Chase and Edward J. Doherty. Raoul Walsh directed and Robert T. Kane produced it. In the cast are Siegfried Rumann, George Regas, George Walsh, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

"The Gilded Lily" with Claudette Colbert

(Paramount, Jan. 25; running time, 84 min.)

An excellent human-interest comedy. It is the type of entertainment the masses should enjoy because it deals with people whose actions and language they can understand. The fact that the story is simple and not particularly novel does not matter, for in every other respect it is outstanding:—the acting (even to the smallest role) and the direction are unusually good, the action is fast, and the dialogue sensible and amusing. The characters are sympathetic and the spectator is interested in their welfare. There are several situations that provoke hearty laughter. One of such situations is where Claudette Colbert wins over a night club audience with her charm, in spite of the fact that she could not sing or dance:—

After an accidental meeting on a subway station, Claudette and Ray Milland fall deeply in love with each other. She thinks he is poor and without a job and hopes to help him. Fred MacMurray, a newspaper reporter and Claudette's best friend, loves Claudette and is unhappy when she tells him of her love for Milland. Milland is in reality an English nobleman. Wanting to behave in a gentlemanly fashion, he tells Claudette he is going down South for a position; in reality he sails for England to break off his engagement to a society girl, then return to America, to tell Claudette about himself and marry her. When Claudette sees Milland's picture in the newspapers she is heartbroken for she feels that he had fooled her. MacMurray, angry because Claudette had been duped, prints a story about Claudette's having refused to marry Milland. She becomes famous and is engaged to perform in a night club. She becomes successful; but she is unhappy because Milland had not returned. He, after reading the newspaper story, felt that Claudette did not love him and had just used the affair as a publicity stunt. When Claudette is offered a position in England she accepts. In London she meets Milland again. MacMurray, who had accompanied her to England, goes back to America, feeling he is in the way. Claudette is happy for a time but she soon realizes that Milland does not intend to ask her to marry him. She leaves him and goes back to America and to MacMurray. They are united.

The plot was adapted from a story by Melville Baker and Jack Kirkland. It was directed by Wesley Ruggles, and produced by Albert Lewis. In the cast are C. Aubrey Smith, Luis Alberni, Eddie Craven, and others.

Because of one situation in which Milland suggests that Claudette go away with him for a trip, it is unsuitable for children, adolescents, or Sundays. Excellent for adults. *Class B.*

"Sweepstake Annie" with Marion Nixon and Tom Brown

(Liberty; time, 73 min.)

Fairly good program entertainment. It moves at a fast pace, blending melodrama with farce. The first half concentrates on the comedy situations, which are brought about by the heroine's ungrateful and lazy family, who become frantic with joy when the heroine wins a sweepstake prize of \$150,000. The spectator is held in fair suspense during the second half when a bogus count and his sister attempt to fleece the heroine of her fortune. The romantic interest is pleasant:—

When Marion wins the sweepstake prize she tells her family she is through with them because of their selfishness. She gives them \$25,000 and then takes an apartment for herself and her girl friend. She quarrels with her sweetheart, Tom Brown, and they part. Marion meets Ivan Lebedeff and Wera Engels, supposedly a count and countess, and is impressed by them. They advise her about investments and see to it that she makes a handsome profit at the beginning. Their plan is to take her money and then leave the country. But Tom Brown, who had left his position at a studio to become chauffeur to the count, finds out about their scheme. With the aid of police he rounds up the gang and saves Marion's fortune. There is a happy reconciliation between Marion and Tom.

The story is by W. Scott Darling. William Nigh is the director, and M. H. Hoffman the producer. In the cast are Inez Courtney, Lucien Littlefield, Dorothy Peterson, William Janney and Carol Tevis.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

"Lover Divine"

(GB Prod. (British); Feb. 1; time, 83 min.)

This picture was reviewed in the January 19 issue of HARRISON'S REPORTS (page 10), under the title "The Unfinished Symphony."

nation would be controlled completely by a small group." "If the independent exhibitors are destroyed," he stated, "it might be a long time before the monopolistic control and domination could be challenged and broken."

Part of the decision reads as follows:

"The defendants further contend that there was no conspiracy on the part of the defendants to do the thing complained of. However, from all the evidence produced showing the discussion of this matter, the purpose desired to be obtained by the defendants, the means of combating the double-feature program, the unanimity of action, the Chancellor has no hesitation in saying that this unanimity of action was not a coincidence but in his opinion a well defined, well thought out, well studied intent to accomplish the purposes prohibited by the Federal laws.

"The defendants have by agreement determined to prohibit the use of feature films distributed by them in conjunction with other feature films on a double feature program and have proceeded in such agreement.

"The defendants have entered into a combination and conspiracy in restraint of trade among the several states and have carried out the purpose of said combination by inserting in their distribution contract the respective clauses prohibiting the use of their feature films with other feature films in double feature programs.

"Defendants have combined and conspired among themselves and with others to insert in their respective contracts the double feature clauses which tend to create a monopoly in the trade and commerce amongst the several states of distributing and exhibiting of motion pictures.

"CONCLUSIONS OF LAW

"1. The defendants have entered into a combination and conspiracy in restraint of trade or commerce among the several states.

"2. The combination or conspiracy of the defendants lessens competition and tends to create a monopoly in trade or commerce amongst the several states.

"3. Defendants have violated the Sherman Anti-Trust Law Act (July 2, 1890, C. 647, Section 1) and the Clayton Act (October 15, 1914, C. 328 Section 3, 38 Statue 731) by inserting in their contracts with plaintiff and other exhibitors provisions prohibiting the exhibition of feature films distributed by the defendants in conjunction with other feature films on a double feature program.

"4. The provisions in defendants' contracts prohibiting the use of the feature films distributed by them on double feature programs violate the Sherman Anti-Trust Act and the Clayton Act and are illegal and void.

"Plaintiff is entitled to an injunction commanding defendants to cease and discontinue their agreement, combination, and conspiracy to prohibit the exhibition of the feature films distributed by defendants in conjunction with other feature films on double feature programs and restraining defendants from making such prohibition a part of any contract with the plaintiff, and from penalizing plaintiff in any manner because of the exhibition of their feature films on double feature programs in conjunction with any other feature film."

WHY NOT?

Under the heading "Soaking the Circuits," Jay Emanuel, editor and publisher of the Emanuel publications, has said the following:

"Ruling of the United States Supreme Court upholding the validity of the West Virginia state tax on circuits may lead some militant folk to endorse such a measure for theatre chains. The idea is not a new one, but the view of the highest body gives it added impetus.

"Chances are that some exhibitors in districts where a circuit dominates might figure that soaking the chain might direct the attention of legislators away from a general admission or theatre tax. In that case, the exhibitor with one house might pass the industry burden on to the fellow with more than one.

"This hardly is the time for factions in the business to attack the others in the same field. The picture of one group in the trade seeking to place additional burdens upon another division might lead legislators to think otherwise and levies on every one in the exhibition field might follow.

"A divided house never did succeed. Those who might desire to tax the circuits will only be hurting themselves if they persist in such an attitude."

My good friend Jay is full of magnanimity towards the circuits; he forgets what the circuits have been doing to him and to all other independent exhibitors. Would the circuits show so much thoughtfulness towards their weaker brethren?

Mr. Emanuel warns you against making any attempt to divert the tax from the gross receipts to yearly licenses for chain theatres in case a bill were introduced in the legisla-

ture of your state with the purpose of taxing admission prices. This should be a good argument for you to use with your legislators in case a bill taxing admissions were introduced. Ask them to raise the money by taxing the chains. If you do not use such an argument the admissions will surely be taxed for the reason that the state must have money to meet its obligations with and this money must be found in some way.

As I informed you through the columns of a recent issue of HARRISON'S REPORTS a bill has been introduced in the legislature of the state of Nebraska imposing a graduated tax on theatres, which starts from two dollars a year for one theatre and ends with \$250 when the chain owns a large number of theatres. The independent theatre owners of that state should support this bill.

EFFECTIVE ANTI-CHAIN FILM PROPAGANDA

Frank Wilson, a well known independent producer-distributor, has had a film made out of old shots which he uses as propaganda against chain stores. He shows it, in whatever towns he gets booking, with the cooperation of the local merchants, as an added attraction to the theatre bill.

Though the film itself is not anything to brag about, being a collection of old shots, yet the results have been wonderful to the box office. Wherever he shows the film, which he has titled "Forward America," he doubles and triples the receipts for those days.

Although the picture may be shown as a business stimulant, the motive for which I am advocating the showing of this film is to arouse the people of this nation against chain operation, for this sort of business has, as I said recently, ruined this country and anything that you can do to arrest it will react to your own benefit. Those who have shown the film have found no difficulty in gaining the support of their local merchants.

Mr. Wilson may be reached in care of Economic Films, Inc., RKO Building, Radio City, New York.

PAY ASSESSMENT TO CODE AUTHORITY!

On January 25 the Code Authority passed the following resolution:

"RESOLVED: That on and after February 15th, 1935, such members of the industry who shall fail to pay such assessments or levies shall not be entitled to file any complaint before any local Clearance and Zoning Board or local Grievance Board under any ARTICLE or PART of the Code of Fair Competition for the Motion Picture Industry."

The notice from Mr. John C. Flinn, executive secretary of the Code Authority, quoted Article II, Paragraph 10, Subdivision (c), which stipulates that a person who will not pay his assessment will not be entitled to file a complaint under the Code, as the source from which the Code Authority derived the right to pass such a resolution.

If you have not paid your assessment, pay it now, unless, of course, you do not care to avail yourself of the right to file complaints, an act which seems unthinkable.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Big Calibre," "Carnival," "Dealers in Death," "Devil Dogs of the Air," "The Field Marshal," "The Iron Duke," "Lives of a Bengal Lancer," "Million Dollar Haul," "Scarlet Pimpernel," "Society Doctor," "Under Pressure," "Wings in the Dark," and "Winning Ticket."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Angkor," "Behind the Evidence," "Notorious Gentleman," "The Perfect Clue," "Right to Live," and "Woman in Red."

NOTE: "I Sell Anything" has been transferred back again to the "B" column.

"The December 29 issue of 'Harrison's Reports,' a service which gives moving picture exhibitors reviews of pictures as they are released, publishes the complete list of the Chicago Council of the Legion of Decency, the same one which appeared in this paper on December 27. To it is added another list, almost as long, of older pictures, divided into the same three classes. P. S. Harrison, editor of the publication, has for years been protesting against the predominance of filth in the movies, and the Legion of Decency campaign, with its results, is a vindication of all he has been saying."—*The Pittsburgh Catholic*, issue of January 20.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

**1440 BROADWAY
New York, N. Y.****A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors****Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor****Published Weekly by
Harrison's Reports, Inc.,
Publisher -****P. S. HARRISON, Editor****Established July 1, 1919****PEnnsylvania 6-6379****Cable Address:
Harreports
(Bentley Code)****A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XVII****SATURDAY, FEBRUARY 16, 1935****No. 7****YOUR RIGHTS ON UNIVERSAL'S
"IMITATION OF LIFE"**

I have been asked repeatedly what are the rights of the holders of a 1933-34 Universal contract on "Imitation of Life."

Clause 17 of the Universal contract provides that in the event a picture was not released generally up to August 31, 1934, such picture "shall be excluded from this license, upon written notice to such effect given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall give written notice to the Distributor not later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period."

"Imitation of Life" was produced "during the year following" August 31, 1934. Consequently those exhibitors who gave Universal notice that they want it, are entitled to it, and Universal must deliver it to them on the same terms and conditions as contained in the contract.

In case they failed to notify Universal up to September 30, 1934, that they want that picture, they have no right to demand it now, unless Universal failed to give them notice, in writing, not later than August 15, 1934, that it considers "Imitation of Life" excluded from the contract. If Universal failed to give such notice, it is my opinion that they are still entitled to the picture.

The question now is on whom rests the burden of proof that a written notice was sent by Universal. This being a legal matter it will be necessary for them to ask a lawyer. Logically, I should say that it should be up to Universal to prove that it sent them such a notice.

**AN IMPORTANT LETTER FROM AN
INDEPENDENT THEATRE OWNER**

The following letter should be read and digested by every exhibitor. Perhaps it will induce them to loosen up with the information this exhibitor talks about. His name is suppressed at his request.

"Dear Mr. Harrison:

"I am pleased to enclose my subscription to HARRISON'S REPORTS for the coming year. I find it of incalculable value to me, and I don't know how any independent exhibitor can get along without it. It has been worth its price many times over to me.

"In the past, I have written you a few letters regarding national sales policies, and you tried to get sales terms from exhibitors, with little results. Exhibitors are a distrustful lot, to be sure; perhaps you can't blame them after they have been tricked time and time again by high-powered salesmen. However, I'm not going to give up, for the fallacy of national sales policies must be broken up. Here in Greater Cincinnati, for instance, exhibitors have become so disorganized that the film companies have us at their mercy. No exhibitor organization has been able to exist, and several of us are going to start one somewhat different, realizing the straits we are in.

"If it is possible for you to contact the various exhibitor organizations throughout the country, and there are probably fifty of them, asking their secretaries for the various selling policies of each company in that particular territory,

I feel certain that much good can be accomplished. The number of percentage pictures, number of preferred playdates, will companies sell less than 100% deals on features, etc., are of prime importance. Much valuable data can be gleaned from a compilation of this sort. Here in Cincinnati, for instance, we are at the mercy of the film companies, because exhibitors believe what the film salesmen tell them and they have no way of knowing any different.

"I know that the worm must turn; it is already struggling for existence. The ballyhoo that conditions are better is not true. We are actually facing this predicament, and as a matter of fact going through it. We are trying to break even on the specials with a hope of making money on the flat pictures. It is impossible. In the old days, we would try to break even on the flat pictures and make the money on the specials. Now the companies insist upon 30% and 35%, with Sunday playing time, and it is not in the cards to make money that way; the film companies get all the revenue.

"What with the privilege of interchanging terms on pictures and designating at will and the impossibility of any company making more than their eight or ten good pictures which will be specials, it is well-nigh time that something be done. It must be done, or I can see the doom of everyone in this territory.

"I only hope that the independent companies come through with box-office pictures and they are well-enough supported to give them enough encouragement to improve the quality of their output so that they can give the major producers a measure of real competition.

"With MGM getting eight percentage pictures, Paramount eight, Warners ten, Fox ten, RKO ten, United Artists possibly all, Universal and Columbia anywhere from four to eight, the situation is becoming desperate, and goodness knows what lies ahead next selling season if something isn't done soon.

"I for instance am in a competitive situation, which means that I split companies with my opposition. I must use up everything in order to have enough product. And do I pay through the nose? You bet I do! And in a small house, too! I pay terrific film rentals, but the film companies don't do anything about it; they take advantage of every opportunity to oversell me and they have done it for years.

"Four years in this business has taught me that this business is not a business; in no other field of industry do buyer and seller continually fight each other. It's a pity, but it's also nerve-wrecking and it's a good way to grow old before your time.

"I would like to know what you think of my idea, Mr. Harrison, that of contacting the various organizations. At least, it will be a start, and I surely hope that during the ensuing months, you will continually hammer away at the film companies and teach them something in the way of fairness.

"MGM preferred stock earns \$32. [?] per share in 1934 as against \$8. [?] in 1933; every distributing company shows a handsome profit. Does the exhibitor share in this profit? Ha!

"Meanwhile keep up the good work in behalf of the exhibitor; how he needs it!"

I intend to accept this exhibitor's suggestion and write to the different exhibitor organizations with the hope that they will send me the information talked about in this letter so that I may print it in these pages.

"Sequoia" with Jean Parker

(MGM, Feb. 1; running time, 71 min.)

Not only is it the most unusual animal picture ever produced, but it offers absorbing entertainment. Primarily it is the story of "Malibu," a deer, and "Gato," a puma, reared together by Jean Parker, who wanted to prove that under the proper surroundings these two animals could be taught to be friends instead of enemies, as they naturally are. And her theory proves to be correct.

The friendship that develops between these two animals is of enduring nature. Although released by Jean in the wild country to live their natural life, Malibu and Gato never forget each other, and both are ready to help each other when either one is in danger. For instance, in one situation Paul Hurst, a deer trapper, sets out to kill Malibu. Gato, who had been lurking nearby, realizing the danger to Malibu, follows Hurst but does not attack until Malibu is cornered. Gato then springs on Hurst and holds him off until Malibu escapes. Gato then follows Malibu and they both drink from a stream, standing close to each other. Malibu occasionally licks Gato to show his feelings.

One of the most thrilling situations is where Jean, accompanied by her Chinese cook's little boy, goes swimming; she leaves the boy on shore tied to Malibu's baby son. The boy runs away dragging the deer with him, and the deer occasionally dragging the boy. Suddenly a rattler appears and the little boy thinks it fun to throw sticks at it. Malibu, standing nearby, senses the danger and runs to the scene in time to trample the rattler to death.

There are scenes that have pathos too. At the beginning, where Gato is but a cub, his mother is caught in a trap and dies. Gato stands by his mother's side moaning, licking her face, and refusing to leave. It is there that Jean finds him and takes him to her home.

Another touching scene is where Malibu's mate is killed by a trap set by Hurst. Both Malibu and the baby deer stand by caressing the body until Malibu thinks it is time to leave. He then pushes the baby away from its mother and forces it to follow him.

Malibu displays unusual intelligence. In one situation he sees Hurst round up deer to be used for hunting purposes; he leaps into the enclosure in which they were kept and by showing them how to jump over the stiles, he induces them to follow him; thus they escape.

The photography in the outdoor shots showing the animals in the wild country is magnificent.

There is a slight story that accompanies the action. Jean and her father, a writer, spend their vacations in the California mountains. There Jean meets Russell Hardie, a forest ranger, and they fall in love.

Ann Cunningham, Sam Armstrong, and Carey Wilson adapted it from the story by Vance Hoyt. Chester M. Franklin directed it, and John W. Considine, Jr. produced it. In the cast are Samuel S. Hinds, Ben Hall, Willie Fung and Harry Lowe, Jr.

Excellent for children, adolescents, Sundays. *Class A.*

"The Nut Farm" with Wallace Ford, Bradley Page and Betty Alden

(Monogram, Feb. 10; time, 67 min.)

A very good human-interest comedy for the masses. Aided by smooth direction and fine performances, it moves along at a fast pace and holds the attention throughout. The spectator is held in suspense, particularly in the closing scenes, where Bradley Page, a crooked Hollywood promoter, is shown trying to obtain the rights to a successful motion picture. Most of the comedy is provoked by movie-struck Betty Alden, who imagines that she is a great actress, and even convinces others of her belief:—

Oscar Apfel, after selling his New Jersey business for \$40,000, leaves for California with his wife, Betty Alden. His intention is to live with Betty's mother and brother, Wallace Ford, until he bought a nut farm. Betty reads an advertisement about Page's dramatic school and goes there for lessons. When Page finds out that Betty's husband has \$40,000 he convinces her that she is a great actress and that her husband, instead of buying a nut farm, should invest his money in a picture in which Betty would star. Ford tries to tell Betty and Apfel that Page is a crook but they will not listen. Ford's temper is appeased somewhat when Page engages him to direct the picture. Page takes most of the money for himself and the production suffers. It is a failure. Ford conceives the idea of terming it a comedy and with some cutting succeeds in selling it to a well known producer for \$90,000. Before Page can find out anything about this, Ford buys his forty-five per cent interest in the picture for

\$2,000 by telling Page that he hopes to direct another picture soon and does not want such a poor picture to be on the market. When Page hears of the trick that Ford had played upon him he rushes to Apfel, who had not yet heard of the news, and attempts to buy his share for \$10,000. But Ford arrives in time to prevent this, gives Page a beating, and tells his family the good news. Everyone is happy.

The plot was taken from the stage play by John C. Brownell. George Waggner wrote the screen play, and Mel Brown directed it. Trem Carr produced it. In the cast are Florence Roberts, Spencer Charters, Lorin Baker, Joan Gale, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Murder on a Honeymoon" with Edna May Oliver and James Gleason

(RKO, rel. date not yet set; time, 73 min.)

A fair murder mystery melodrama with comedy. It holds one in suspense because several people are under suspicion. The mystery is solved logically; and the establishing of the identity of the murderess comes as a surprise for she had been the one least suspected. It is baffling enough to please followers of pictures of this type; at the same time it should not offend others since it is not gruesome. Each tense situation is lightened by the comedy of Edna May Oliver and James Gleason, who continue in their friendly bickering and detective work as they did in "Penguin Pool Murder" and "Murder on the Blackboard":—

When one of the passengers aboard an airplane bound from New York to Catalina Island dies, Edna, another passenger, insists that it is murder and demands an investigation. Gleason, a New York detective, is assigned to investigate the case, for the dead man was a material witness in a gangster trial in New York. Two more murders are committed and Edna herself is nearly killed when she uncovers too much information against Morgan Wallace. Eventually she proves that Dorothy Libaire was the guilty person and that she had killed the man in the airplane by giving him a poisoned cigarette. When Dorothy's husband is double-crossed and killed by Wallace, Dorothy kills Wallace. After Dorothy is taken into custody Edna arranges a marriage between Lola Lane and George Meeker, two persons she had taken an interest in.

The story is from the novel by Stuart Palmer. Seton I. Miller and Robert Benchley wrote the screen play, and Lloyd Corrigan directed. Kenneth Macgowan is the producer. In the cast are Chick Chandler, Harry Ellerbe, Spencer Charters, DeWitt Jennings, and others.

Because of the murder incidents it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B.*

"Dealers in Death"

(Topical Films; running time, 63 min.)

This is an interesting compilation of newsreel shots of battlefields and of ammunition-manufacturing centres, taken during the world war. It should prove suitable more for men than for women. The purpose of the film is to show that wars are started by the ammunition manufacturers because of the great profits they can make.

The narrator discloses the fact that the ammunition manufacturers in different countries are allied with one another, and that during the war they did not hesitate to sell their wares to the enemy. The French manufacturers delivered ammunition and raw materials to the Germans by way of Switzerland, and the other allied countries did likewise.

Because of their resources these manufacturers are so powerful that they control banks and newspapers; with the propaganda they spread through their newspapers they arouse public opinion and sweep countries into war.

An interesting fact made known by the narrator is to the effect that when the Germans captured a French town that was a munition manufacturing centre, and the Frenchmen captured a German town of similar importance, France and Germany entered into a pact not to bomb either town.

The narrator is not very optimistic about the future; he shows and tells of the experiments now going on by these manufacturers in new methods of warfare, including poison gases which, when used, will wipe out entire cities; they will bring to people a horrible death.

Monroe Shaff produced it; the continuity was written by Burnet Hershey, with editorial advice from Prof. Walter B. Pitkin. Basil Ruysdael is the narrator.

Suitable for children, adolescents, and Sundays. *Class A.*

"Ruggles of Red Cap" with Charles Laughton, Charles Ruggles and Mary Boland

(Paramount, Feb. 15; time, 89 min.)

This should entertain all types of audiences. It has a fine human quality, comedy, and pathos, and it holds the attention well throughout. Spectators will sympathize with Charles Laughton, who attempts to break the tradition of his family of being a valet to become a business man, for such a step required great courage on his part. The closing situation showing Laughton receiving the acclaim of his friends at the opening of his restaurant will bring tears to the eyes. The comedy is provoked by Mary Boland's endeavors to make a gentleman out of Ruggles and his disapproval of her tactics; also by her efforts to be a social leader. The most dramatic situation is that in which Laughton, an Englishman, recites Lincoln's Gettysburg address to a group of Americans, none of whom could recite it. It is touching because it really expresses Laughton's own feelings about being as free and equal as his fellowmen. The love interest is mild. The action takes place in 1908:—

While in England Ruggles and Mary become acquainted with Roland Young, an English lord. They play a game of poker and Ruggles wins, the stakes having been Laughton, Young's valet, whom they wanted to give them lessons on how to act in society. Laughton, much to his disgust, is taken to America where Ruggles introduces him as a friend. The people believe Laughton to be a gentleman and an officer of the British Army, and Mary, in order to keep up appearances, is forced to treat him as a guest instead of as a servant. Laughton meets and falls in love with Zasu Pitts, and when she eventually learns that he is just a servant she is happy. She inspires him to become a business man. Young writes to Mary that he is coming to America and that he expects to take Laughton back with him. But Laughton is determined that he will be a servant no longer. He tells this to Young when he arrives. He opens a restaurant and it is a great success. Young meets Leila Hyams, an American girl, and becomes engaged to her. Laughton and Zasu marry.

The story is by Harry Leon Wilson. The screen play is by Walter DeLeon and Harlan Thompson. Leo McCarey is the director and Arthur Hornblow, Jr., the producer. In the cast are Maude Eburne, Lucien Littlefield, Richard Cezon, and others. (Paramount produced it also in 1923.)

Good for children, adolescents, and Sundays. *Class A.*

"Devil Dogs of the Air" with James Cagney, Margaret Lindsay and Pat O'Brien

(Warner Bros., Feb. 9; running time, 84½ min.)

Warner Bros., with the help of the United States Marine Corps, have produced a spectacular and at times exciting air picture. But it is entertainment that will appeal mostly to men; the story is too thin for women and the romantic interest is only incidental. It has a fair amount of comedy which is provoked by the constant bickering between Pat O'Brien, a lieutenant, and James Cagney, an egotistical private, whose "cocksureness" makes everyone dislike him. The most thrilling scenes are those taken at the Marine base at San Diego; they show the aviation division of the Marine Corps and the fleet in war maneuvers. One is held in suspense when the plane piloted by Cagney and O'Brien crashes into another plane and catches on fire, forcing O'Brien to stand on the outside and hold the wing in place in order to enable Cagney to land the plane safely. Margaret Lindsay is a sympathetic character; and so is O'Brien, because both make an attempt to cure Cagney of his conceit.

The story revolves around the feud between O'Brien and Cagney. Cagney is an expert aviator but too conceited. Not only does he try to humiliate O'Brien at every occasion, but he takes Margaret away from him. Cagney feels that most of the training he is forced to go through is unnecessary; he refuses to learn that discipline means something. After an exciting trip with O'Brien in the air in which both men are nearly killed, Cagney changes his attitude. He realizes that there are other men as brave and as competent as he. O'Brien knows that Margaret really loves Cagney and asks for a transfer. Cagney is made a lieutenant and marries Margaret.

John Monk Saunders wrote the story, and Malcolm Stuart Boylan and Edward Baldwin the screen play. Lloyd Bacon directed it. (It is a Cosmopolitan production.) In the cast are Frank McHugh, John Arledge, Helen Lowell, Robert Barrat, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"The Right to Live" with Josephine Hutchinson, George Brent and Colin Clive

(Warner Bros., Jan. 26; running time, 68 min.)

An excellent production, but too depressing for the masses. It is more suitable for class audiences. Warner Bros. produced this story in 1929 under the title "The Sacred Flame." But this version is much better entertainment because of changes in the plot. For instance, in "The Sacred Flame" the mother was shown poisoning her own son, so that the healthy son might marry the crippled son's wife, whom he loved. But in "The Right to Live" the son takes his own life when he realizes that he will be a bed-ridden cripple all his life. There are situations in it that are so pathetic that the spectator will be unable to hold back the tears. One of such situations is where Colin Clive, crippled because of an aeroplane smashup, while talking to his young and beautiful wife, Josephine Hutchinson, breaks down and cries, begging her not to waste her life on him; she reassures him and tells him she is happy to do so. The love angle, that of Clive's brother George Brent's falling in love with Josephine, has been handled delicately and does not offend. As a matter of fact one feels deep sympathy for both Brent and Josephine, knowing that although they loved each other they would part so as not to bring unhappiness to Clive. The closing scenes hold one in suspense owing to the fact that the nurse had discovered that Clive had died from an overdose of a sleeping drug, and one does not know whether some one had given it to him or he had taken it himself. But the mother tells them that she had come into Clive's room just after he had taken the drug himself, knowing that he would be bedridden and would ruin Josephine's life. Clive had begged his mother not to tell Josephine his reason why, but since the nurse was accusing Josephine of murder the mother was forced to tell the story. Eventually Josephine and Brent marry.

The plot was taken from the story by Somerset Maugham; Ralph Block constructed it. It was directed by William Keighley. In the cast are Peggy Wood, Henrietta Crosman, C. Aubrey Smith, Claude King, and others.

Not for children, adolescents, or Sundays. Satisfactory to adults. *Class B.*

"The Winning Ticket" with Leo Carrillo, Ted Healy and Louise Fazenda

(MGM, Feb. 8; running time, 68 min.)

A very good program comedy for the masses. The laughs are provoked by the amusing dialogue and by the frantic efforts of Carrillo and his family to find a sweepstake ticket he had purchased and mislaid and which had won for him the first prize—\$150,000. There are many comical situations. One of the most comical is where Healy boards a ship to bid his family goodbye and becomes sick, even though the boat is not moving. The way in which the ticket is finally found will provoke hearty laughter.

In the development of the plot Healy induces Carrillo, his brother-in-law, to buy a sweepstake ticket. Louise Fazenda, Carrillo's wife, disapproves of gambling and Carrillo, when she unexpectedly enters the room after Carrillo had bought the ticket, hands the ticket to his cousin, Louis Alberni, who in turn hides it in a jar. When the baby starts crying Louise hands him the jar to play with and he takes the ticket out. Carrillo's number is chosen as one of the lucky ones; the family is frantic with joy and even Louise forgives him. Carrillo is offered \$10,000 for his ticket. He thinks that Alberni has it and since he is out of town Carrillo cannot accept the offer. The ticket wins \$150,000, and when Alberni returns and tells Carrillo he did not take the ticket with him, a frantic search is started. After the family had given up all hope of getting the money, it is found; it was in a guitar, and flew out of it when Carrillo incensed, hits his brother-in-law on the head with it.

Ralph Spence and Richard Schayer wrote the screen play from the story by Robert Pirosh and George Seaton. Charles F. Reisner directed. Jack Cummings produced it. In the cast are Purnell Pratt, Irene Hervey, James Ellison, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"The Mighty Barnum" with Wallace Beery

(United Artists, Dec. 25; running time, 87 min.)

The review of this picture appeared on page 206 of the December 29, 1934, issue. The substitution facts were not noted then but are given here. In the worksheet "The Mighty Barnum" is promised with Wallace Beery and Fredric March as the stars. Since Fredric March does not appear in the finished product it is partly a star substitution.

AN IMPORTANT DECISION BY THE CINCINNATI GRIEVANCE BOARD

Pete Wood, Secretary of the Independent Theatre Owners of Ohio, has informed me that the Cincinnati Grievance Board has rendered an important decision: It took pictures from a circuit (though unaffiliated) and gave them to its competitor, a small exhibitor.

Zanesville Theatres, Inc., of Zanesville, Ohio, was the complainant, and Caste Theatre Corporation (M. A. Shea) the respondent. The complaint was that Mr. Shea overbought pictures. During the 1933-34 season, Shea bought 159 pictures and showed only 129. For the 1934-35 season he contracted for 172 pictures, but from September 30 to January 24 he showed only 35 pictures, or at the rate of two and one-sixteenth pictures a week.

Taking last year's figures as a basis, the Grievance Board decided that Mr. Shea was entitled to buy only 148 pictures, or fifteen per cent more than he needs; consequently it compelled him to give up to his competitor 24 pictures. The usual procedure of making up two lists of 24 pictures each by the respondent and allowing the complainant to have his choice of one of the lists has been followed.

THE TELEVISION SCARE AGAIN ON THE FRONT PAGES OF TRADE JOURNALS

Around 1929 and 1930, there was a television scare; the trade press articles were so written as to frighten exhibitors into believing that, as soon as television was established, the picture business would be wiped out, for the entertainment seekers would not be obliged to go out of their homes to find it; they would just switch on their television sets and they would get all the entertainment they wanted out of the happenings abroad as well as at home.

After that flare up things quieted down. From time to time some official connected with the electrical companies would make a statement to the effect that television is just around the corner, but no one would become frightened over it.

Lately the television question has again come to the forefront, not only here but also in England, where it seems that the inventors have set their hearts and souls toward perfecting this invention and establishing it as a popular form of entertainment; in fact, there is a fight on foot there to prevent monopolization of this invention.

Dr. Alfred N. Goldsmith, formerly vice president of the Radio Corporation of America, and now a consulting engineer for the biggest radio and other firms in America, is one of the world's foremost experts on television. While describing and demonstrating to about four hundred guests of the Cleveland Chamber of Commerce, at the Hotel Statler, Cleveland, on January 22, he stated that the development of television experimentally has been amazing of late, but that he felt it necessary to temper optimism with a note of restraint while discussing the future of television broadcasting, for the reason that the problems of television extend beyond purely technical considerations of transmitter and receiver. There is the great economic problem of launching a nation-wide television service; for the cost of connecting the different broadcasting stations is staggering, he said, when one takes into consideration the limited service range in a network at present. Then there is the problem of supplying, almost overnight, a demand for television talent pleasing to the eye as well as to the ear. This has to be done in such quantities that the available supply in Hollywood as well as elsewhere will be drained. And who, he asked, is going to pay the cost of putting on the air this expensive talent? Would the commercial sponsors be able to stand such cost? They might, part of it. This problem may, he said, be solved in time, but much research work must be done before this is accomplished.

In the summer of 1930, there appeared on these pages a series of four articles on television, under the heading, "Television—An Enemy or a Friend?" These articles appeared in the June 14, July 5 and 19, and August 9, issues.

At the end of the first article the following statement was made:

"In the articles that will appear in HARRISON'S REPORTS from time to time there will be further and complete comparisons between theatre motion pictures and theatre television; details of what will be required of television in the future before it can be made a commercial success; the problems the exhibitor must meet when television comes, if it ever comes; and its probable uses. Suggestions will be made to enable the exhibitor to determine whether television, as demonstrated to him, has actually arrived, and if it has, how he can profit from it. In the meantime, HARRISON'S REPORTS will suggest to the exhibitors not to allow themselves to become panic-stricken by wild claims of television possibilities and probabilities; for according to the opinion of men who are in a position to know it is extremely unlikely that television will even injure the vogue of motion pictures, much less displace it."

From what Dr. Goldsmith said in Cleveland two weeks ago, conditions have not changed enough to justify any exhibitor in becoming panic-stricken. When the possibilities of television are such that the exhibitors must reckon with them, HARRISON'S REPORTS will acquaint them of the fact, for it keeps in close communication with engineers who know at all times what the status of television is.

THE LOS ANGELES CLEARANCE AND ZONING SCHEDULE

One of the abuses from which the independent theatre owners of the Los Angeles territory have been suffering is that of the so-called "previews." By means of these previews the affiliated circuits would show two or three feature pictures for the same admission price. Section 4 of the Clearance and Zoning Schedule, which has, as I said last week, been ratified by the Code Authority, curbs this evil by laying down rules. A picture cannot be "previewed" now unless the theatre charges at least fifty cents admission; it cannot be shown with a double feature, and not after the prints have been received by the exchange.

No distributor may release more than one feature picture a week without a first-run showing in Los Angeles.

Heretofore a distributor could play a picture at a first run theatre and one or two weeks after he closed its engagement he would show it at another theatre of his and still call it a first-run. Section 7 provides that he cannot do that now; the run must be continuous, even if the picture is moved to another theatre.

Every theatre other than a Los Angeles first-run theatre must play a picture within fourteen days after availability; otherwise its clearance is curtailed,—one day for every day it exceeds the fourteen-day limit.

The schedule is founded mainly on admission prices. Consequently, whenever a theatre reduces its price of admission it loses part of its clearance. Likewise if a theatre reduces its admission prices even for one day, although the occasion may be a special one, it remains in the lower-price classification for four weeks thereafter.

The theatres are classified in accordance with the admission prices they charge at the matinees as well as in the evenings, and in accordance with the type of show they give. For instance, a theatre that shows double bills and charges the same admission prices as a theatre that shows a single bill is put on a lower classification than the single-bill theatre; and when such theatre shows also one or more acts of vaudeville it is placed in a still lower classification. And the class a theatre belongs to determines its clearance.

For instance, a single-bill theatre that charges 25c at the matinees and 40c in the evenings is put in the 35c class; the same theatre, if it shows two features on the same bill, is placed on the 20c class; the same theatre, if it shows vaudeville in addition to two features on the same bill, is put on the 10c class; if it shows three features with vaudeville it is put on the 5c class.

There are many other beneficial provisions in it.

The schedule is really ingenious and any one who reads it is impressed with it; one realizes that it required hard work to formulate it.

The Los Angeles schedule is destined to be the model for schedules for the other zones.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, FEBRUARY 16, 1935

No. 7

(Partial Index No. 1—Pages 2 to 24 Incl.)

Baboona—Fox (73 min.).....	18
Behind the Evidence—Columbia (54 min.)	19
Best Man Wins—Columbia (68 min.)	6
Biography of a Bachelor Girl—MGM (82 min.)	7
Bordertown—Warner Bros. (90 min.).....	7
Calling All Cars—Syndicate (60 min.)	18
Charlie Chan in Paris—Fox (71 min.)	15
Church Mouse, The—First National (75 min.).....	11
Clive of India—United Artists (93 min.).....	15
Concealment—Warner Bros. (See "Secret Bride").....	203
County Chairman, The—Fox (79 min.)	7
David Copperfield—MGM (2 hrs. and 9 min.).....	14
Depths Below, The—Columbia (See "Best Man Wins")	6
East River—Fox (See "Under Pressure").....	23
Enchanted April—RKO (65½ min.)	10
Enter Madame—Paramount (82 min.).....	3
Evergreen—Gaumont-British (80½ min.)	11
Ghost Walks, The—Invincible (65½ min.).....	14
Gilded Lily, The—Paramount (84 min.)	23
Good Fairy, The—Universal (96½ min.)	22
Helldorado—Fox (74½ min.).....	2
Iron Duke, The—Gaumont-British (86 min.).....	18
I've Been Around—Universal (65 min.).....	3
Little Men—Mascot (77 min.)	6
Lives of a Bengal Lancer—Paramount (108 min.).....	10
Lottery Lover—Fox (83 min.)	3
Lover Divine—GB Productions (83 min.)	23
Luck of the Game—RKO (See "Gridiron Flash").....	174
Marines Are Coming, The—Mascot (71 min.).....	2
Maybe It's Love—First National (62 min.).....	3
Mighty Barnum, The—United Artists	27
Million Dollar Baby—Monogram (67½ min.).....	11
Mills of the Gods—Columbia (65½ min.).....	2
Miracle of Life, The—United Artists (See "Our Daily Bread")	131
My Heart Is Calling—Gaumont-British (87 min.).....	19
Mysterious Mr. Wong, The—Monogram (60 min.).....	15
Mystery of Edwin Drood, The—Universal (85½ m.) ..	22
Mystery Woman—Fox (70 min.)	6
Night Is Young, The—MGM (80 min.).....	11
One Hour Late—Paramount (74 min.)	2
Perfect Clue, The—Majestic (64 min.)	18
Red Hot Tires—First National (60 min.)	22
Reprieved—Monogram (See "Sing Sing Nights").....	198
Rumba—Paramount (72 min.)	18
Runaway Queen, The—United Artists (69 min.).....	15
Scarlet Pimpernel, The—United Artists (95 min.)...	19
Society Doctor—MGM (66 min.)	22
Sons of Steel—Chesterfield (63 min.).....	14
Square Shooter—Columbia (57 min.).....	Not Reviewed
Stake Out—Columbia (See "Men of the Night").....	199
Straight from the Heart—Universal (72 min.).....	11
Sweepstake Annie—Liberty (73 min.)	23
Sweet Adeline—Warner Bros. (87 min.)	3
Thunder in the East—United Artists (81 min.).....	19
Triple Trouble—RKO (See "Kentucky Kernels").....	191
Under Pressure—Fox (70 min.)	23
Unfinished Symphony, The—Gaumont-British (83 m.) ..	10
Wandering Jew, The—Olympic (81 min.)	19
Westerner, The—Columbia (57 min.).....	Not Reviewed
White Cockatoo, The—Warner Bros. (72 min.).....	10
Wings in the Dark—Paramount (74½ min.).....	23
Woman of the World, A—MGM (See "Outcast Lady")	166
Women Must Dress—Monogram (76½ min.).....	14

RELEASE SCHEDULE FOR FEATURES

Ajax Pict. Corp. Features

(1501 Broadway, New York, N. Y.)

The Fighting Pilot—Dick Talmadge (60½ m.) ..	Feb. 1
Adventurous Knights—Our Young Friends Series— (59½ min.)	Feb. 4
Twenty Dollars a Week—Starke-Murray (70 m.) ..	Feb. 10
Now or Never—Dick Talmadge	Mar. 14
Wagon Trail—Harry Carey.....	Mar. 15
Roaring Roads—Our Young Friends Series.....	Apr. 1

Chesterfield Features

(1540 Broadway, New York, N. Y.)

The World Accuses—Dickey Moore-R. Hopton.....	Nov. 15
Sons of Steel—Chas. Starrett-Polly Young.....	Dec. 15
Shot in the Dark—Starrett-Shilling-Warwick....	Feb. 15

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5029 White Lies—Wray-Connolly-Jory	Nov. 27
5202 The Westerner—Tim McCoy (57 min.)	Dec. 10
5015 Mills of the Gods—Robson-Wray-Jory	Dec. 15
5001 Broadway Bill—Baxter-Loy	Dec. 27
5011 Best Man Wins—Holt-Lowe	Jan. 15
5036 Behind the Evidence—Foster-Manners.....	Jan. 20
5203 Square Shooter—Tim McCoy (57 min.)	Jan. 21
5009 Carnival—L. Tracy-Eilers-Durante	Feb. 10
5204 Law Beyond the Range—McCoy (58 min.) ..	Feb. 15
5005 Whole Town's Talking—Robinson-Arthur ..	Feb. 22
5027 Death Flies East—Rice-Nagel.....	Feb. 28

First National Features

(321 W. 44th St., New York, N. Y.)

Beginning of 1934-35 Season

862 A Lost Lady—Stanwyck-Cortez	Sept. 29
864 6-Day Bike Rider—Joe E. Brown	Oct. 20
873 I Sell Anything—O'Brien-Dvorak-Dodd.....	Oct. 20
854 (867) Happiness Ahead—Dick Powell	Oct. 27
872 Gentlemen Are Born—Tone-Muir-Lindsay....	Nov. 17
869 Babbitt—MacMahon-Kibbee-Dodd	Dec. 8
877 Murder in the Clouds—Talbot-Dvorak	Dec. 15
881 Church Mouse—Laura LaPlante	Dec. 15
876 Maybe It's Love—Stuart-Alexander	Jan. 12
878 Red Hot Tires—Talbot-Astor-Karns	Feb. 2
863 Woman In Red (North Shore)—Stanwyck....	Feb. 16
859 Living on Velvet—Francis-William	Mar. 2
874 While the Patient Slept—MacMahon-Kibbee- Talbot	Mar. 9
851 Gold Diggers of 1935—Powell-Menjou	Mar. 16
879 The Case of the Curious Bride—William.....	Mar. 30

(The releases from the beginning of the season are reprinted because of a change in the production number of "Happiness Ahead," from 867 to 854.)

Fox Features

(444 W. 56th St., New York, N. Y.)

513 Music in the Air—Boles-Swanson.....	Dec. 7
No release set for	Dec. 14
522 Helldorado—Arlen-Evans-Bellamy	Dec. 21
524 Bright Eyes—Temple-Dunn	Dec. 28
523 Lottery Lover—Ayres-Paterson-Fears	Jan. 4
525 County Chairman—Will Rogers	Jan. 11
515 Mystery Woman—Barrie-Roland-Halliday ..	Jan. 18
526 Charlie Chan in Paris—Oland (reset).....	Jan. 25
521 Under Pressure (East River)—Lowe (re).....	Feb. 1
530 Baboona—Mr. and Mrs. Martin Johnson.....	Feb. 8
529 One More Spring—Gaynor-Baxter (reset) ..	Feb. 15
527 When a Man's a Man—George O'Brien.....	Feb. 15
531 Little Colonel—Temple-Barrymore (re).....	Feb. 22
533 Life Begins at 40—Rogers-Cromwell	Mar. 1
532 Recipe for Murder—Lowe-McLaglen.....	Mar. 8
535 Man Eating Tiger	Mar. 15
534 George White's Scandals—Faye-Dunn	Mar. 22
536 Highway Robbery—S. Tracy-C. Trevor.....	Mar. 29

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Man of Aran—native cast.....	Nov. 30
Evergreen—Jessie Matthews	Dec. 15
My Heart Is Calling—Kiepara-Hale-Eggerth.....	Dec. 25
The Iron Duke—George Arliss.....	Dec. 30
Princess Charming—Laye-Wilcoxson	Jan. 30
Jack Ahoy—Jack Hulbert (reset)	Feb. 8

Invincible Features

(1540 Broadway, New York, N. Y.)

The Ghost Walks—Miljan-Collier	Dec. 1
Symphony of Living—Brent-Shean	Feb. 1

Liberty Features

(1776 Broadway, New York, N. Y.)

Beginning of 1934-35 Season

1001	Cheaters—Bill Boyd-Dorothy Mackaill.....	July 1
1002	When Strangers Meet—Cromwell-Judge	July 20
1003	Take the Stand—LaRue-Todd	Sept. 7
1006	Two Heads on a Pillow—Hamilton-Jordan..	Oct. 2
1004	No Ransom—Hyams-Holmes	Oct. 8
1005	Once to Every Bachelor—Hamilton-Nixon..	Dec. 14
1009	Sweepstake Annie—Nixon-Brown	Mar. 1
1007	School for Girls—Fox-Kelly	Mar. 22
1008	Without Children—Churchill-Cabot	Apr. 1

Majestic Features

(1270 Sixth Ave., New York, N. Y.)

Beginning of 1934-35 Season

The Scarlet Letter—Moore-Albright (reset)....	Sept. 14
She Had to Choose—Crabbe-Jewell (reset)	Sept. 18
Night Alarm—Judith Allen-Bruce Cabot (re)....	Dec. 15
("The Perfect Clue," listed in the last Index as a November 29 release, has been postponed.)	

Mascot Features

(1776 Broadway, New York, N. Y.)

Young and Beautiful—Allen-Haines.....	Sept. 1
Crimson Romance—Lyon-Maritza-Von Stroheim..	Oct. 12
In Old Santa Fe—Ken Maynard-Evelyn Knapp..	Nov. 1
The Marines Have Landed—Haines-Armita....	Nov. 20
Little Men—Moore-Morgan-Durand	Dec. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1933-34 Season

408	Forsaking All Others—Crawford-Gable.....	Dec. 28
420	Vanessa—Helen Hayes-Robt. Montgomery....	Mar. 1
(MGM will not state whether it will release any more pictures on the 1933-34 season.)		

1934-1935 Season

508	Evelyn Prentice—Loy-Powell	Nov. 9
No release for		Nov. 16
540	A Wicked Woman—Christians-Bickford.....	Nov. 30
541	The Band Plays On (Backfield)—Young.....	Dec. 7
542	The Gay Bride (Repeal)—Lombard-Morris ..	Dec. 21
507	Biography of a Bachelor Girl—Harding.....	Jan. 5
526	The Night Is Young—Novarro-Laye	Jan. 12
533	David Copperfield—Fields-Barrymore	Jan. 18
544	Society Doctor—Morris-Bruce	Jan. 25
543	Sequoia—Jean Parker	Feb. 1
523	Winning Ticket—Carrillo-Fazenda (reset)....	Feb. 8
545	Shadow of Doubt—Cortez-Bruce	Feb. 15
516	After Office Hours—Gable-C. Bennett	Feb. 22

Monogram Features

(1270 Sixth Ave., New York, N. Y.)

3011	Million Dollar Baby—Walker-Judge-Fay....	Dec. 29
3018	Women Must Dress—Gombell-Gordon	Jan. 30
3003	Nut Farm—Wallace Ford (reset)	Feb. 10
3025	Mystery Man—Armstrong-Doyle	Feb. 15
3034	Rainbow Valley—John Wayne	Feb. 21
3017	Great God Gold—Blackmer-Sleeper	Mar. 1
3013	Hoosier Schoolmaster	Apr. 15

Paramount Features

(1501 Broadway, New York, N. Y.)

3416	The President Vanishes—Byron-Arnold.....	Jan. 11
3427	The Lives of a Bengal Lancer—Cooper.....	Jan. 18
3426	The Gilded Lily—Colbert-MacMurray.....	Jan. 25
3424	Wings in the Dark—Loy-Grant-Karns	Feb. 1
3428	Rocky Mountain Mystery—Scott (63 m.)....	Feb. 1
3429	Rumba—Raft-Lombard-Margo-Overman ..	Feb. 8
3431	Ruggles of Red Gap—Laughton-Boland ..	Feb. 15
3430	All the King's Horses—Brisson-Ellis	Feb. 22
Car 99—Standing-MacMurray-Sheridan		Mar. 1
Mississippi—Crosby-Fields-J. Bennett.....		Mar. 8
The Devil Is a Woman—Dietrich-Romero....		Mar. 15
Love in Bloom—Burns-Allen-Morrison.....		Mar. 15
McFadden's Flats—Kelly-Furness-Clyde		Mar. 22
Stolen Harmony—Raft-Bernie-Bradley		Mar. 29

(3425 "Once in a Blue Moon," listed in the last Index as a January 18 release, has been postponed.)

RKO Features

(1270 Sixth Ave., New York, N. Y.)

510	Wednesday's Child—Thomas-Arnold-Morley..	Oct. 26
508	Kentucky Kernels—Wheeler-Woolsey	Nov. 2
509	By Your Leave—Morgan-Tobin-Nixon	Nov. 9
514	Woman in the Dark—Wray-Bellamy	Nov. 9
507	Anne of Green Gables—Shirley-Brown	Nov. 23
513	The Silver Streak—Starrett-Blane (re)	Nov. 30
517	Lightning Strikes Twice—Lyon-Todd	Dec. 7
515	Red Morning—Duna-Toomey-Hatton	Dec. 14
512	The Little Minister—Hepburn-Beale	Dec. 28
516	West of the Pecos—Dix-Sleeper	Jan. 4
518	Romance in Manhattan—Lederer-Rogers	Jan. 11
519	Grand Old Girl—Robson-Carlisle	Jan. 18
520	Enchanted April—Harding-Morgan	Feb. 1
521	Gigolette—Ames-Bellamy-Cook	Feb. 15

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Runaway Queen—Anna Neagle-Ferd. Graavey....	Dec. 21
Mighty Barnum—Beery-Menjou-Bruce	Dec. 25
Kid Millions—Cantor-Merman-Sothorn	Dec. 28
Clive of India—Ronald Colman	Jan. 25
The Scarlet Pimpernel—Howard-Oberon.....	Feb. 15
Folies Bergere—Chevalier-Oberon	Feb. 22
Wedding Night—Anna Sten-Gary Cooper.....	Mar. 8
Les Miserables—Fredric March-Ch. Laughton....	Mar. 22
Nell Gwyn—Anna Neagle	Apr. 5

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A7003	Imitation of Life—C. Colbert	Nov. 26
(End of 1933-34 Season)		

Beginning of 1934-35 Season

A8035	There's Always Tomorrow—Barnes	Sept. 10
A8014	Million Dollar Ransom—Ed. Arnold.....	Sept. 17
A8030	Gift of Gab—Lowe-Stuart	Sept. 24
A8081	Rocky Rhodes—Buck Jones (62½ min.)....	Sept. 24
A8021	Wake Up and Dream (Castles in the Air)— Columbo-Knight-Pryor	Oct. 1
A8027	One Exciting Adventure (What Women Dream)—Barnes-Hamilton	Oct. 15
A8029	Great Expectations—Henry Hull	Oct. 22
A8022	Cheating Cheaters—Wray-Romero	Nov. 5
A8082	When a Man Sees Red—Buck Jones (60m.)..	Nov. 12
A8033	Secret of the Chateau—Claire Dodd	Dec. 3
A8020	Strange Wives—Pryor-Ralston	Dec. 10
A8028	The Man Who Reclaimed His Head—Rains.....	Dec. 24
A8025	I've Been Around—Morris-Hudson.....	Dec. 31
A8036	Straight from the Heart—Astor	Jan. 14
A8032	A Notorious Gentleman (At Your Service)— Bickford-Vinson (reset)	Jan. 21
A8024	The Mystery of Edwin Drood—Rains (re)....	Feb. 4
A8031	Rendezvous at Midnight (Joy of Living)— Bellamy-Hudson	Feb. 11
A8003	The Good Fairy—Sullavan-Marshall (re)....	Feb. 18
A8083	The Crimson Trail—Buck Jones (57½ m.)....	Feb. 18
A8019	Transient Lady—Raymond-Hull	Feb. 25
A8008	Night Life of the Gods—McKinney (re)....	Mar. 4
A8023	It Happened in New York—Talbot-Angel....	Mar. 11
A8013	Princess O'Hara—Morris-Parker	Mar. 18

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

826	I Am a Thief—Astor-Cortez-Digges	Nov. 24
811	The Secret Bride (Concealment)— Stanwyck-William-Farrell	Dec. 22
802	Sweet Adeline—Dunne-Woods-Herbert	Dec. 29
806	Bordertown—Muni-Davis-Lindsay	Jan. 5
827	The White Cockatoo—Muir-Cortez	Jan. 19
828	The Right to Live—Hutchinson-Brent.....	Jan. 26
816	Devil Dogs of the Air—Cagney-O'Brien.....	Feb. 9
805	Sweet Music—Vallee-Dvorak-Sparks	Feb. 23
823	King of the Ritz—Gargan-Ellis Jenkins.....	Mar. 23

SHORT SUBJECT RELEASE SCHEDULE

Bud n' Ben Pictures Corp.—Three Reels

(1508 Paramount Bldg., New York, N. Y.)

Romance Revier—Bud N' Ben (30 min.)	Oct. 25
West on Parade—Bud N' Ben (30 min.)	Nov. 25

Columbia—One Reel

5301	Holiday Land—Color Rhapsody No. 1 (8m)	Nov. 9
5803	Flying Pigskins—Sport Thrills (11 min.)	Nov. 9
5353	Life's Last Laughs No. 3—(8½ min.)	Nov. 9
5903	Laughing with Medbury Among the Cocoons—(9½ min.)	Nov. 9
5503	Krazy's Waterloo—K. Kat (cart.) (7 m.)	Nov. 16
5703	Snapshots No. 3—(10 min.)	Nov. 23
5904	Laughing with Medbury at a County Fair— (9½ min.)	Dec. 7
5354	Life's Last Laughs No. 4—(8 min.)	Dec. 12
5302	Babes at Sea—Color Rhapsody (7½ min.)	Dec. 12
5804	Thrill Flashes—Sport Thrills (9½ min.)	Dec. 12
5404	Spice of Life No. 4—(8 min.)	Dec. 13
5602	The Happy Butterfly—Scrappys cart. (7m)	Dec. 20
5504	Goofy Gondolas—K. Kat cart. (6½ min.)	Dec. 21
5704	Snapshots No. 4—(9 min.)	Dec. 21
5403	Spice of Life No. 3—(8 min.)	Dec. 29
5905	Laughing with Medbury in Hollywood (9½ min.)	Jan. 4
5355	Life's Last Laughs No. 5—(8½ min.)	Jan. 4
5805	When Men Fight—Sport Thrills (10 min.)	Jan. 4
5603	The Gloom Chasers—Scrappys cart. (7m)	Jan. 18
5705	Snapshots No. 5—(9½ min.)	Jan. 18
5303	Shoemaker and the Elves—Color Rhap. (8½ min.)	Jan. 20
5405	Spice of Life No. 5	Jan. 20
5356	Life's Last Laughs No. 6—(9½ min.)	Feb. 1
5505	The Bird Man—K. Kat cartoon (6½ min.)	Feb. 1
5304	The Make Believe Revue—Color Rhapsody	Feb. 22

Columbia—Two Reels

Beginning of 1934-35 Season

5101	Men in Black—Stooges No. 1 (18½ min.)	Sept. 28
5102	It's the Cats—Clyde com. (18½ min.)	Oct. 11
5103	Counsel on De Fence—Langdon (18 min.)	Oct. 25
5104	Perfectly Mismatched—Errol com. (21 m.)	Nov. 20
5105	In the Dog House—Clyde com. (17½ min.)	Dec. 1
5106	Three Little Pigskins—Stooges (18½ min.)	Dec. 8
5107	Shivers—Langdon comedy (18 min.)	Dec. 24
5108	One Too Many—Errol comedy (19 min.)	Dec. 28
5109	Horses Collars—Stooges (18½ min.)	Jan. 10
5110	His Old Flame—Murray No. 1 (19 min.)	Jan. 25
5111	I'm a Father—Clyde No. 3 (19½ min.)	Feb. 7

First Division—Two Reels

(1270 Sixth Avenue, New York, N. Y.)

1	March of Time—(17 min.)	Feb. 1
---	-------------------------	--------

Fox—One Reel

3504	Crossroads of the World—Along the Road to Romance (9 min.)	Oct. 12
5505	The Magic Fish—Terrytoon (6 min.)	Oct. 19
5603	Your Stars for 1935—Treas. Chest (11m)	Oct. 19
5903	The House Where I Was Born—Song (9½ min.)	Oct. 26
5506	Hot Sands—Terrytoon (6 min.)	Nov. 2
5604	The Hollywood Movie Parade—Treasure Chest (9½ min.)	Nov. 2
5507	Tom Tom the Piper's Son—Terrytoon (6½ min.)	Nov. 16
5904	The Bounding Main—Song Hit (10½m)	Nov. 16
5508	Jack's Shack—Terrytoon (6 min.)	Nov. 30
1404	Filming the Great—Adventures of a News Cameraman (10 min.)	Dec. 7
3505	Isle of Bermuda—Along Rd. to Rm. (10½m)	Dec. 7
5905	Way Down Yonder—Song H. story (11½m)	Dec. 7
5509	South Pole or Bust—Terrytoon (6 min.)	Dec. 14
5605	Harlem Harmony—Treasure Chest (10 m.)	Dec. 21
3506	Geneva by the Lake—Along Road to Romance (10 min.)	Dec. 21
5510	The Dog Show—Terrytoon (6½ min.)	Dec. 28
5906	Gay Old Days—Song Hit story (10½m)	Jan. 4
5511	The First Snow—Terrytoon (6 min.)	Jan. 11
5907	Song Plugger—Song Hit story (9 min.)	Jan. 18
1405	Casting for Luck—Adv. News Camera (10m)	Jan. 25
5512	What a Night—Terrytoon (6½ min.)	Jan. 25
5513	The Bull Fight—Terrytoon	Feb. 8
1406	Tracking the Explorers—Adventures of a News Cameraman (10 min.)	Feb. 8
5514	Fireman Save My Child—Terrytoon	Feb. 22

Fox—Two Reels

5301	Educating Papa—Mirthquake (17½ min.)	Nov. 2
5304	The Campus Hooper—Mirthquake (20 min.)	Nov. 9
5204	Rural Romeos—Screen star com. (21 min.)	Nov. 16
5106	The Girl from Paradise—Mu. com. (22½m)	Nov. 23
5205	Two Lane Ducks—Sc. star com. (17½m)	Nov. 30
5104	Big Business—Musical com. (19 min.)	Dec. 7
5303	Three Cheers for Love—Mirthquake (19m)	Dec. 14
5306	Boosting Dad—Junior Coghlin (21 min.)	Dec. 21
5108	Gentlemen of the Bar—E. Truex (19 m.)	Dec. 28
5305	How Am I Doing?—York & King (20½m)	Jan. 4
5107	Palooka from Paducah—Keaton (21 m.)	Jan. 11
5307	Dumb Luck—Easy Aces comedy (18 m.)	Jan. 18
5109	Mr. Widget—Joe Cook comedy (21 min.)	Jan. 25
5308	The Little Big Top—Mirthquake (21 m.)	Feb. 1
5206	Easy Money—Tom Howard comedy (20m)	Feb. 8
5309	Moon Over Manhattan—Mirthquake	Feb. 15
5110	One Run Elmer—Keaton comedy	Feb. 22

Metro-Goldwyn-Mayer—One Reel

M-125	Rugby—Oddities (10 min.)	Dec. 15
W-145	Toyland Broadcast—Cartoon (10 min.)	Dec. 22
A-105	Goofy Movies No. 11	Dec. 29
T-115	Zealand—The Hidden Paradise— Traveltalks (7 min.)	Jan. 5
M-216	Motorcycle Cossacks—Oddities (9 min.)	Jan. 12
W-146	Hey, Hey Fever—Cartoons (9 min.)	Jan. 19
A-106	Goofy Movies No. 12	Jan. 26
T-116	Rainbow Canyon—Traveltalks (8 min.)	Feb. 2
M-127	Not Yet Titled—Oddities	Feb. 9
W-147	When the Cat's Away—Cartoons (9m)	Feb. 16

Metro-Goldwyn-Mayer—Two Reels

C-805	Them Thar Hills—Laurel-Hardy (20 m.)	July 21
C-22	Washee Ironee—Our Gang comedy (17m)	Sept. 29
C-32	Opened by Mistake—Todd-Kelly (19 m.)	Oct. 6
C-12	You Said a Hatful—C. Chase (19 min.)	Oct. 13
C-42	The Ballad of Paducah Jail—Cobb (19m)	Oct. 20
R-52	My Grandfather's Clock—Revue (17 min.)	Oct. 27
C-23	Mama's Little Pirate—Our Gang (18 min.)	Nov. 3
C-33	Done in Oil—Todd-Kelly (18 min.)	Nov. 10
C-13	Fate's Fathead—C. Chase com. (18 min.)	Nov. 17
C-43	You Bring the Ducks—Cobb com. (16 m.)	Nov. 24
R-53	Star Night at the Coconut Grove— Musical Revue	Dec. 1
C-24	Not Yet Titled—Our Gang comedy	Dec. 8
C-34	Bum Voyage—Todd-Kelly com. (20 min.)	Dec. 15
C-14	The Chases of Pimple Street—Chase (20m)	Dec. 22
C-44	Not Yet Titled—Cobb comedy	Dec. 29
C-1	Tit for Tat—Laurel-Hardy comedy (20m)	Jan. 5

Paramount—One Reel

A4-7	Ladies That Play—Headliner (10 min.)	Dec. 7
P4-5	Paramount Pictorial No. 5 (8½ min.)	Dec. 7
T4-5	When My Ship Comes In—Boop cartoon (6½ min.)	Dec. 21
V4-11	The Superstition of Walking Under a Ladder—Varieties (9 min.)	Dec. 28
A4-8	The Yacht Club Boys Garden Party— Headliner (9½ min.)	Dec. 28
R4-6	A Sportlight Cocktail—Sportlight (10m)	Dec. 28
E4-5	We Aim To Please—Popeye (6½ min.)	Dec. 28
C4-3	An Elephant Never Forgets—Color Classic (7½ min.)	Dec. 28
P4-6	Paramount Pictorial No. 6 (9 min.)	Jan. 4
V4-12	Movie Sideshow—Varieties (10 min.)	Jan. 11
A4-9	Feminine Rhythm—Headliner (9½ min.)	Jan. 18
T4-6	Baby Be Good—Boop cartoon (7½ min.)	Jan. 18
V4-13	Coo-Coo News—Varieties (9½ min.)	Jan. 25
R4-7	King of the Everglades—Sportlight (9½m)	Jan. 25
E4-6	Beware of Barnacle Bill—Popeye (6½m)	Jan. 25
P4-7	Paramount Pictorial No. 7 (9½ min.)	Feb. 1
V4-14	Screen Souvenirs No. 3 (9½ min.)	Feb. 8
A4-10	Million Dollar Notes—Headliner (10m)	Feb. 8
T4-7	Taking the Blame—Boop cartoon (6 min.)	Feb. 15
V4-15	Jungle Antics—Varieties (9½ min.)	Feb. 22
R4-8	Feline Athletes—Sportlight (9½ min.)	Feb. 22
E4-7	Be Kind to "Animals"—Popeye cartoon	Feb. 22
A4-11	Cab Calloway's Jitterbug Party—Head.	Mar. 1

(V4-10, listed in the last Index as a December 14 release, has been withdrawn.)

RKO—One Reel

54203	Dumbell Letters No. 3 (4 min.)	Aug. 17
54401	Red Republic—Vagabond No. 1 (9½ m.)	Sept. 21
54204	Dumbell Letters No. 4 (4½ min.)	Sept. 28
54102	Along Came a Duck—T. Tales (8½m)	Sept. 28
54501	Pathe Topics (10½ min.)	Oct. 19
54205	Dumbell Letters No. 5 (5 min.)	Oct. 26
54103	A Little Bird Told Me—Toddle Tales (8½ min.) (reset)	Nov. 2
54402	Fakeers of the East—Vagabond (8½m.)	Nov. 16
54302	Parrotville Fire Dept.—Rainbow Parade No. 2 (7 min.)	Nov. 23
54206	Dumbell Letters No. 6 (4½ min.)	Nov. 23
54502	Pathe Topics (10½ min.)	Dec. 14
54207	Dumbell Letters No. 7 (5 min.)	Dec. 21
54208	Dumbell Letters No. 8—(5½ min.)	Jan. 4
54303	Sunshine Makers—Rain. Parade (8 min.)	Jan. 11
54403	Isle of Spice—Vagabond No. 3 (10½m)	Jan. 11
54209	Dumbell Letters No. 9—(5 min.)	Jan. 18
54304	Parrotville Old Folks—R. Parade (8 m.)	Jan. 25
54210	Dumbell Letters No. 10 (5 min.)	Feb. 1
54503	Pathe Topics	Feb. 8
54211	Dumbell Letters No. 11—(4½ min.)	Feb. 15
54601	Pharaoh Land—Vagabond Easy Aces No. 1 (9½ min.)	Feb. 22
54212	Dumbell Letters No. 12—(4½ min.)	Mar. 1
54305	Japanese Lantern—Rainbow Parade	Mar. 8
54213	Dumbell Letters No. 13—(4½ min.)	Mar. 15
54404	The Saar—Vagabond No. 4—(11 min.)	Mar. 22
54214	Dumbell Letters No. 14—(4½ min.)	Mar. 29

RKO—Two Reels

53402	Ferry Go Round—Mus. com. (20 min.)	Nov. 23
53702	Bandits and Ballads—Etting (18 min.)	Dec. 7
53602	The Dancing Millionaire—Granger (19m)	Dec. 14
53202	In a Pig's Eye—Clark-McCullough (20½ min.)	Dec. 28
53503	How to Break 90 at Croquet—Benchley (15 min.)	Jan. 4
53303	Brick A Brac—Edgar Kennedy (19 min.)	Jan. 18
53403	This Band Age—FioRito (21½ min.)	Jan. 25
53803	Horse Heir—Chic Chandler (19½ min.)	Feb. 1
53102	Spirit of 1976—Walter King (21½ min.)	Feb. 15
53603	Hunger Pains—Granger (17½ min.)	Feb. 22
53703	An Old Spanish Onion—R. Etting (20m)	Mar. 1
53404	Simp Phoney Concert—E. Conrad (21m)	Mar. 15

United Artists—One Reel

22	Goddess of the Spring—S. Symphony (9½m)	Nov. 1
27	The Dog Napper—Mickey Mouse (7½m)	Nov. 10
28	Two-Gun Mickey—Mickey Mouse (9 min.)	Dec. 22
29	Mickey's Man Friday—M. Mouse (7½ min.)	Jan. 17
23	The Golden Touch—S. Symphony	Not yet set

Universal—One Reel

A8221	Sky Larks—Oswald cartoon (7½ min.)	Oct. 22
A8253	Stranger Than Fiction No. 3—(8½ min.)	Oct. 22
A8273	Going Places with Thomas No. 3 (9½m)	Nov. 5
A8222	Spring in the Park (Park in the Spring)—Oswald cartoon (7 min.)	Nov. 12
A8254	Stranger Than Fiction No. 4 (8½m)	Nov. 26
A8274	Going Places with Lowell Thomas No. 4 (10 min.)	Dec. 3
A8202	Toyland Premiere—Cartune (9 min.)	Dec. 10
A8255	Stranger Than Fiction No. 5—(9 min.)	Dec. 17
A8275	Going Places with Lowell Thomas No. 5—(9 min.)	Dec. 31
A8223	Robinson Crusoe Isle—Oswald (9 min.)	Jan. 7
A8256	Stranger Than Fiction No. 6—(8½ min.)	Jan. 14
A8276	Going Places with L. Thomas No. 6 (9m)	Jan. 28
A8224	Hill Billy—Oswald cartoon (8½ min.)	Feb. 11
A8277	Going Places with L. Thomas No. 7 (9½ min.)	Feb. 18
A8257	Stranger Than Fiction No. 7	Mar. 4
A8225	Two Little Lambs—Oswald cartoon	Mar. 11

Universal—Two Reels

A8110	Knickerbocker Knights—com. (19½ m.)	Dec. 12
A8508	The Thrill of Death—Tommy No. 8 (10m)	Dec. 17
A8111	Henry's Social Splash—Arnetta (21m)	Dec. 19
A8509	The Earth Gods Roar—Tommy No. 9 (18 min.)	Dec. 24
A8112	The Whole Show—Barton (20 min.)	Dec. 26

A8510	Death at the Controls—Tommy No. 10 (21 min.)	Dec. 31
A8511	Rushing Waters—Tommy No. 11 (20½m)	Jan. 7
A8113	Hollywood Trouble—com. (20½ min.)	Jan. 9
A8512	Littleville's Big Day—Tommy No. 12 (19 min.)	Jan. 14
A8114	Review a la Carte—Patricola (17 min.)	Jan. 16
A8601	Hostile Redskins—Rustlers of Red Dog No. 1 (26 min.)	Jan. 21
A8602	Flaming Arrows—Rustlers No. 2 (17m)	Jan. 28
A8115	Doin' the Town—Mentone com. (18½m)	Jan. 30
A8603	Thundering Hoofs—Rustlers No. 3 (20½ min.)	Feb. 4
A8604	Attack at Dawn—Rustlers No. 4 (19½m)	Feb. 11
A8116	Meet the Professor—comedy (19 min.)	Feb. 13
A8605	Buried Alive—Rustlers No. 5 (18½ min.)	Feb. 18
A8117	Father Knows Best—comedy (20½ min.)	Feb. 20
A8606	Flames of Vengeance—Rustlers No. 6 (18½ min.)	Feb. 25
A8607	Into the Depths—Rustlers No. 7 (18m)	Mar. 4
A8118	Not Yet Titled—comedy	Mar. 6
A8608	Paths of Peril—Rustlers No. 8 (17½m)	Mar. 11

Vitaphone—One Reel

9501	Pilgrim Days—See America First (11 m.)	Oct. 27
9605	Movie Memories—P. Pot (8 min.)	Oct. 27
9903	Richard Himber & Orch.—M. Masters 10m	Nov. 3
9606	Songs That Live—P. Pot (9 min.)	Nov. 10
9801	Those Beautiful Dames—M. Melodies (7m)	Nov. 10
9701	Buddy's Adventures—Looney Tunes (7m.)	Nov. 17
9502	Boston Tea Party—See America First 11m	Nov. 17
9608	Good Badminton—Pepper Pot (9 min.)	Nov. 24
9905	Will Osborne—Mel. Masters (10m) (re)	Dec. 1
9802	Pop Goes My Heart—M. Melodies (7 min.)	Dec. 8
9609	Listenin' In—Pepper Pot (10 min.)	Dec. 8
9503	Hail Columbia—See America First (10m)	Dec. 8
9607	Animated Puppet Novelty—P. Pot (9 min.)	Dec. 15
9702	Buddy the Dentist—L. Tune (7½ min.)	Dec. 15
9504	Remember the Alamo—See America (10m)	Dec. 29
9610	Vaudeville No. 2—Pepper Pot (10 min.)	Dec. 29
9904	Don Redman—Mel. Masters (10m) (reset)	Dec. 29
9611	Harry Von Tilzer—P. Pot (9 min.)	Jan. 5
9703	Buddy of the Legion—M. Melodies (7½m)	Jan. 12
9803	Mr. & Mrs. Is the Name—M. Melodies (7½ min.) (reset)	Jan. 19
9612	Charles Ahearn—P. Pot (10 min.)	Jan. 19
9505	Trail of the 49'ers (The Gold Rush)—See America First (10 min.)	Jan. 19
9906	A. & P. Gypsies—Mel. Masters (10 min.)	Jan. 26
9613	Movieland No. 2—(8 min.)	Feb. 2
9804	Country Boy—Mer. Melodies (7 min.)	Feb. 9
9614	We Do Our Part—Radio Row No. 3 (9m)	Feb. 9
9506	Dixieland—See America First (10m)	Feb. 9
9704	Buddy's Theatre—Looney Tunes (7½ m.)	Feb. 16
9615	Vaudeville No. 3—(10 min.)	Feb. 16
9907	Echoes—Charles Davis Mel. Masters (10m)	Feb. 16
9507	The Blue & The Gray—See America First (10 min.)	Mar. 2
9616	Guess Stars—Radio Ramblers (10 min.)	Mar. 2
9617	Billy Hill—Pepper Pot (10 min.)	Mar. 16
9908	Rimac's Rhumba Orchestra—Mel. Mas. (10 min.)	Mar. 16

Vitaphone—Two Reels

9127	Gem of the Ocean—Bway. Brev. (20m.)	Nov. 10
9202	Out of Order—Big V comedy (19 min.)	Nov. 17
9105	Show Kids—Bway. Brevities (20m) (re)	Nov. 24
9123	What This Country Needs—Bway. Brevities (20 min.)	Dec. 1
9119	Soft Drinks and Sweet Music—Broadway Brevities (20 min.)	Dec. 8
9205	(9217) Dizzy and Daffy—Dean Brothers—Roscoe Ates (22 min.)	Dec. 15
9101	Hear Ye, Hear Ye—Bway. Brev. (10 min.)	Dec. 22
9208	Peach of a Pair—Big V com. (20½ min.)	Dec. 29
9104	What No Men—Tech. Bway. Brev. (21m)	Jan. 5
9131	See See Senorita—Bway. Brev. (20 min.)	Jan. 12
9122	Radio Silly—Cross and Dunn (20 min.)	Jan. 19
9216	Radio Scout—Big V comedy (21 min.)	Jan. 26
9132	Cher Chez LaFemme—Bway. Brev. (19m)	Feb. 2
9212	Once Over Light—Big V com. (20m) (r)	Feb. 9
9204	Herb Williams—Big V comedy	Feb. 9
9128	Shoe String Folly—Peabody (20 min.)	Feb. 16
9125	In the Spotlight—Hal LeRoy	Feb. 23
9106	Gypsy Sweetheart—Bway. Brev. (18m) (r)	Mar. 2
9121	Mr. & Mrs. Melody—Bailey-Sims (20 m.)	Mar. 16

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

317	Wednesday	Jan. 9
318	Saturday	Jan. 16
319	Wednesday	Jan. 23
320	Saturday	Jan. 30
321	Wednesday	Feb. 6
322	Saturday	Feb. 13
323	Wednesday	Feb. 20
324	Saturday	Feb. 27
325	Wednesday	Mar. 6
326	Saturday	Mar. 13
327	Wednesday	Mar. 20
328	Saturday	Mar. 27
329	Wednesday	Apr. 3
330	Saturday	Apr. 10
331	Wednesday	Apr. 17

Pathe News

55149	Sat. (O.)	Jan. 12
55250	Wed. (E.)	Jan. 16
55151	Sat. (O.)	Jan. 19
55252	Wed. (E.)	Jan. 23
55153	Sat. (O.)	Jan. 26
55254	Wed. (E.)	Jan. 30
55155	Sat. (O.)	Feb. 2
55256	Wed. (E.)	Feb. 6
55157	Sat. (O.)	Feb. 9
55258	Wed. (E.)	Feb. 13
55159	Sat. (O.)	Feb. 16
55260	Wed. (E.)	Feb. 20
55161	Sat. (O.)	Feb. 23
55262	Wed. (E.)	Feb. 27

Metrotone News

232	Saturday	Jan. 12
233	Wednesday	Jan. 16
234	Saturday	Jan. 19
235	Wednesday	Jan. 23
236	Saturday	Jan. 26
237	Wednesday	Jan. 30
238	Saturday	Feb. 2
239	Wednesday	Feb. 6
240	Saturday	Feb. 9
241	Wednesday	Feb. 13
242	Saturday	Feb. 16
243	Wednesday	Feb. 20
244	Saturday	Feb. 23
245	Wednesday	Feb. 27

Paramount News

47	Saturday	Jan. 12
48	Wednesday	Jan. 16
49	Saturday	Jan. 19
50	Wednesday	Jan. 23
51	Saturday	Jan. 26
52	Wednesday	Jan. 30
53	Saturday	Feb. 2
54	Wednesday	Feb. 6
55	Saturday	Feb. 9
56	Wednesday	Feb. 13
57	Saturday	Feb. 16
58	Wednesday	Feb. 20
59	Saturday	Feb. 23
60	Wednesday	Feb. 27

Fox Movietone

34	Saturday	Jan. 12
35	Wednesday	Jan. 16
36	Saturday	Jan. 19
37	Wednesday	Jan. 23
38	Saturday	Jan. 26
39	Wednesday	Jan. 30
40	Saturday	Feb. 2
41	Wednesday	Feb. 6
42	Saturday	Feb. 9
43	Wednesday	Feb. 13
44	Saturday	Feb. 16
45	Wednesday	Feb. 20
46	Saturday	Feb. 23
47	Wednesday	Feb. 27

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, FEBRUARY 23, 1935

No. 8

Mrs. Looram's Views on the Classification of Pictures

Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae, gave to the newspapers of February 1 a statement to the effect that the Federation will not approve films the themes of which deal either with suicide, or with divorce. Accordingly, she informed the public that the Federation put the Warner picture "The Secret Bride" on the disapproved list by reason of the fact that one of the characters takes his own life.

In another statement, put out about a week later, she informed the public that another Warner Bros. picture, "The Right to Live," was banned by the Federation on the same grounds—suicide.

Suicide, although deplorable in life, is not considered sinful by most other religions. Nor is divorce.

In reference to divorce, HARRISON'S REPORTS desires to call Mrs. Looram's attention to the fact that in every state of the Union there are laws that uphold it under certain circumstances. For her and the Federation of Catholic Alumnae, then, to condemn pictures just because a married couple is shown in it being divorced is altogether unfair, in that they are disregarding the feelings on this subject of millions of other Americans.

The same is true when a picture is condemned because one of the characters takes his own life.

In conversing with prominent Catholics, both laymen and churchmen, while on my recent trip to the Coast and back, I pointed out to them how necessary for them it was to adopt a liberal-minded attitude in classifying pictures. If the list were confined among the Catholics exclusively, I stated, the matter would differ; but as long as they have invited people of other religions to cooperate with them in cleansing the screen, they should not consider the Catholic dogma in determining the suitability of pictures. I particularly stressed the subject of divorce, which, as I stated in a preceding paragraph of this editorial, is upheld by the laws of this country under certain conditions.

I am glad to say that not only was there no objection voiced or even implied to these recommendations of mine, but there was a decided approval of them. One of those to whom I spoke, in truth, called my attention to the fact that the Committee of Catholic Bishops have made it clear that the classification of pictures will not be founded on the Catholic dogma.

Before penning these lines, I sought the views of a prominent Catholic clergyman, friend of mine, as to the policy of Mrs. Looram and the International Federation of Catholic Alumnae. Here is his answer:

"In regards to standards, you are perfectly correct. We have followed fundamental principles of morality and decency in judging pictures, as expressed in the Production Code written by Father Lord and approved by Cardinal Mundelein in 1929 and 1930. It would be obviously unreasonable to try to force the strict teachings of Catholic dogma on the public in the matter of entertainment. The Bishops' Committee expressly disclaimed any such intention and the same decision has been reiterated again and again in the meetings of our committee."

Against these views of the Bishops' Committee, which represent the Catholic Hierarchy, and those of other Catholics who have been in the front line of the fight for the cleansing of the screen, comes Mrs. Looram, as a spokesman for the International Federation of Catholic Alumnae, and tells us that the liberal policy which has brought so wonderful results is all wrong, and that pictures should be disapproved if they dealt with either suicide or divorce.

HARRISON'S REPORTS wishes to inform Mrs. Looram and the International Federation of Catholic Alumnae that the

Bishops' Committee, at their recent meeting in Washington to consider the picture situation, endorsed the list put out by the Chicago Legion of Decency under the auspices of His Eminence, Cardinal Mundelein, and requested the Cardinal to continue publishing it until some other provision for publishing a list were made. It should be the duty, therefore, not only of the International Federation of Catholic Alumnae, but also of every other Catholic organization and of every Catholic individual, layman or clergyman, to abide by that decision, and not to take an independent attitude. If Bishop Gallagher of Detroit, known as the fighting Bishop, was big enough to give up his own list, accepting the verdict of the Bishops' Committee, every other Catholic should follow his example; that is, if results are the only consideration. He no doubt deplored the confusion that was created in the beginning of the formation of the Legions of Decency, when no two lists would agree, and hoped for the unification of such list; and when the opportunity presented itself, he gave the example.

Let there be no misunderstanding: I am not speaking for Bishop Gallagher; I have not met him and have not communicated with him. I am merely expressing my admiration for the fine spirit he has shown, a spirit that should be emulated by all those who desire results.

Mrs. Looram should understand clearly this: when she condemns a picture as unworthy of showing to decent persons because of an incident or episode in its theme that may be unobjectionable to millions of entertainment seekers, she condemns, without due process of the law, property for which there were expended hundreds of thousands of dollars. It is an obligation and a responsibility, and should be exercised with restraint and good judgment. How can we say that the Federation of which she is the chairman exercises restraint and good judgment when she condemns a picture other Catholics, as devout as any member of the Federation, say is harmless? Take, for instance, the picture "The Secret Bride," which she has, as said, banned on the ground that a character takes his own life: The List of the Chicago Legion of Decency, put out, as said, under the auspices of Cardinal Mundelein, has it in the "A" column, thus declaring it suitable, not only for adults, but also for children. Thus we find ourselves before the inconsistency of having a picture declared an excellent family entertainment in Chicago and a sinful entertainment in New York. So if a Catholic saw it in Chicago or in many other parts of the United States, he committed no sin; but if he were unfortunate enough to see it in New York, he committed a grave sin.

Again I may say that HARRISON'S REPORTS would have voiced no objection if the list put out by Mrs. Looram were to circulate among the members of the International Federation of Catholic Alumnae; but the list is given to the newspapers, and persons other than members of the Federation read it.

On behalf of the independent theatre owners, I desire to protest against the confusion that is again being created by these disagreements among Catholic organizations. And in this there is no doubt that the sentiment of the entire motion picture industry is with me. We must have order; we are entitled to have uniformity, so that no injustice may be done to any one. Otherwise the results that have so far been attained will be destroyed.

HARRISON'S REPORTS recommends to the International Federation of Catholic Alumnae that it follow the example of Bishop Gallagher of Detroit and accept the verdict of the Bishops' Committee, which decreed that the Chicago list, put out under the direction of Cardinal Mundelein, be considered the official list until other arrangements are made by the Committee.

(Continued on last page)

"The Whole Town's Talking" with Edward G. Robinson and Jean Arthur

(Columbia, Feb. 22; time, 89 min.)

Excellent! It has all the ingredients for mass appeal—comedy, fast action, suspense, and romance. John Ford's direction is so expert, particularly in his handling of mob scenes, that he keeps the spectator at a high pitch of excitement throughout. The story is novel, and although it revolves around the activities of a gangster it has been handled with so much satire that it is not demoralizing. Edward G. Robinson, in the double part of a gangster and of a meek bookkeeper, gives an outstanding performance; he keeps both characters so different that one feels as if two different persons were taking the parts. Some of the situations are breath-taking. One of such situations, is where the police, thinking that they had cornered the notorious gangster, arrest the meek clerk, and take him to police headquarters, guarded by dozens of policemen and detectives. The poor clerk is so bewildered by the sudden notoriety—by the excitement, the tumult caused by reporters and photographers, the cross-examination, that when he proves his innocence and his big chance comes to talk over the radio he faints. But the most thrilling situation is that in which the clerk, framed by the gangster, goes to a bank where police were waiting for the gangster, ready to shoot him as soon as he appeared. Children should scream with excitement during the unfolding of this situation.

The story revolves around the predicament Robinson, the clerk, finds himself in because of his striking resemblance to Robinson, the gangster. Police give the clerk a letter of identification so that he will not be troubled by the police. When the gangster finds out about this letter he forces the clerk to remain at home nights so that he might use the letter and so have freedom of action. The clerk is too meek and frightened to tell the police. Eventually the gangster conceives the idea of having the clerk killed as the gangster. In that way he could roam the country freely. But his plans go amiss, for the gang mistakes the clerk for their leader and the clerk, taking advantage of this, orders them to kill the gangster, supposedly the clerk. The gang are rounded up and the clerk is given a \$25,000 reward for killing the gangster. This gives him courage to propose to Jean Arthur, whom he loved, and they go to Shanghai for their honeymoon.

W. R. Burnett wrote the story and Jo Swerling and Robert Riskin the screen play. John Ford produced and directed it. In the cast are Arthur Hohl, Arthur Byron, Wallace Ford, Donald Meek, Etienne Girardot, and others.

Not harmful to either children or adolescents; suitable for Sundays. *Class A.*

"Shadow of Doubt" with Ricardo Cortez and Virginia Bruce

(MGM, Feb. 15; running time, 74 min.)

A fairly good murder mystery melodrama. It should please followers of this type of entertainment because of the mystifying plot and of the fact that the identity of the murderer is not made known until the very end. The action is fast and the closing scenes are exciting, holding one in tense suspense. Human interest is awakened by the sympathy one feels for Virginia Bruce, who is accused of the murder unjustly. There is occasional comedy provoked by Constance Collier, the elderly aunt of Ricardo Cortez, who is determined to solve the murder in her own way. The love interest is romantic:—

When Cortez tells his wealthy aunt, Constance Collier, that he is going to marry Virginia, an actress, she objects at first; but after she meets Virginia she is so charmed by her that she consents. By that time Virginia was involved in a murder and Constance decides that she will prove the girl's innocence. She suspects Regis Toomey, a man who made his living by giving information to newspaper columnists, and she purposely becomes friendly with him. She proves that her suspicions were correct. In the meantime Toomey, while trying to make his escape after he had been cornered, kills another man. He is shot by a policeman and before dying he confesses. Virginia is cleared and she marries Cortez.

Arthur Somers Roche wrote the story, Wells Root the screen play, George B. Seitz directed and Lucien Hubbard produced it. In the cast are Arthur Byron, Isabel Jewell, Betty Furness, Ivan Simpson, and others.

Because of the murders it may prove unsuitable for children, adolescents, or Sundays. Harmless for adults. *Suitability, Class B.*

"The Mystery Man" with Robert Armstrong and Maxine Doyle

(Monogram, Feb. 15; running time, 66 min.)

A fast moving comedy-melodrama. Although the story is far-fetched it holds one's attention because of the many predicaments Robert Armstrong finds himself in. The closing scenes, where Armstrong comes face to face with a notorious criminal and is nearly killed by him, are particularly exciting. Some exhibitors might object to the opening scenes, which show the hero and his friends, all newspaper reporters, drunk. This is in poor taste and a slur on newspaper people. But such a condition does not occur again, and afterwards one feels sympathy for Armstrong because he shows courage and intelligence in his newspaper work. The romantic interest is pleasant.—

Armstrong, a Chicago reporter, receives a fifty dollar bonus from his paper and a gun from the Police Department, because of his work on a criminal case. He immediately sets out with his friends to spend the money on liquor. He insults the managing editor and is discharged. Still drunk, he buys a ticket for St. Louis and the next morning is surprised to find himself there. He befriends Maxine Doyle, a young penniless girl, and he asks her to trust him. He takes her to a high-tone hotel and asks for the most expensive suite, leading people to believe that Maxine is his wife. But he is the perfect gentleman to Maxine, his only desire being to help her. Armstrong learns that a dangerous criminal is in the city and he goes to the leading newspaper and asks for a position as a reporter so as to work on the case. Thinking he is an imposter they throw him out of the office. Eventually he convinces them of his ability and he is given the position. After many thrills and misunderstandings he captures the criminal, winning recognition for himself. He marries Maxine.

The story is by Tate Finn, and the screen play by John Krafft and Rollo Lloyd. Ray McCarey is the director and George Yohalem the producer. In the cast are Henry Kolker, James Burke, Guy Usher, LeRoy Mason, and others.

Because of the drinking, it is hardly suitable for children, adolescents, or Sundays. *Suitability, Class B.*

"Notorious Gentleman" with Charles Bickford, Helen Vinson and Onslow Stevens

(Universal, Jan. 21; running time, 75 min.)

Adults who enjoy courtroom melodramas should be entertained by "Notorious Gentleman" because of the clever trial work. But the theme is extremely demoralizing since it shows how a perfect crime may be committed. For instance, Bickford, who had made up his mind to kill Sidney Blackmer, his enemy, plans the crime carefully even to preparing diagrams of the room, the way in which the shot should be fired, the working out of his alibi, and finally the manner in which he would bring suspicion upon another person. There is no human interest because none of the characters arouses one's sympathy: Helen Vinson is cold and calculating; Bickford, a crooked lawyer and later a murderer; and Blackmer, cruel and heartless. There is no mystery to the story since one sees Bickford commit the crime. But the spectator is held in fair suspense not knowing in which way Bickford would eventually give himself away:—

Bickford, who loved Helen, kills Blackmer, because he did not want her to marry him. He calls the police and gives himself up but prepares everything in such a way as to make it appear as if he had not committed the crime but that he was acknowledging guilt so as to shield some one. As a matter of fact he proves at his trial that he had not killed Blackmer. When the jury disagrees and he is freed Bickford goes still further; he convinces John Darrow, Blackmer's nephew, that he (Darrow) had killed Blackmer while drunk. Darrow kills himself leaving a confession. But Onslow Stevens is not satisfied with the confession because he suspected Bickford of being the murderer. He finally traps Bickford. Stevens and Helen, who had become acquainted during the trial, fall in love with each other.

Rufus King adapted it from the story by Colin Clements and Florence Ryerson. Edward Laemmle directed. Jerry Sackheim was the associate producer. In the cast are Dudley Digges, George Irving, John Larkin, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B.*

"Roberta" with Irene Dunne, Ginger Rogers, and Fred Astaire

(*RKO, Rel. date not set; time, 104 min.*)

A lavish production and an excellent entertainment. The story blends human interest and comedy well, the music is good, the dancing of Fred Astaire and Ginger Rogers is as exciting as ever, and Irene Dunne has never looked or sung better. And the display of gorgeous gowns should prove an added attraction for women. This display is made part of the action, for some of the situations take place in a Parisian dressmaking establishment. Both Irene Dunne and Randolph Scott are sympathetic characters; their love affair is romantic. Ginger Rogers provokes comedy when she speaks with an accent, pretending to be a countess:—

Randolph Scott and Fred Astaire, arriving in Paris with their band to fill an engagement at a cafe, find that they are not wanted. Scott's aunt, Helen Westley, owner of a successful dressmaking establishment, asks one of her customers, Ginger Rogers, a popular night club crooner who was posing as a countess, to use her influence in procuring an engagement for the band. When Ginger finds out that Astaire, an old American friend, is the leader she willingly does this; the band is engaged to play in her cafe. Scott, in the meantime, falls in love with Irene Dunne, a Russian princess, who was supervisor of his aunt's business. Helen suddenly dies and Scott inherits the business. Knowing that his aunt loved Irene and wanted her to share in the business, he offers to go away and give the business to her but Irene refuses it; she prefers to stay as a partner. They fall in love with each other. Claire Dodd, Scott's former fiancée, arrives and for a time complicates matters. But eventually everything is explained and Scott and Irene are reunited. Astaire and Ginger are a success at the cafe and they, too, decide to marry.

The plot was adapted from the play by Jerome Kern and Otto Harbach. Sam Mintz, Jane Murfin, and Allan Scott wrote the screen play. William Seiter directed and Pandro S. Berman produced it. In the cast are Victor Varconi, Ferdinand Munier, Lorna Lowe, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Carnival" with Lee Tracy, Sally Eilers and Jimmy Durante

(*Columbia, Feb. 10; time, 75 min.*)

Just another picture with a carnival background, undistinguished either in acting, story, or production. Both Lee Tracy and Jimmy Durante are miscast—Tracy in the role of a loving father, and Durante in a somewhat serious type role, with only occasional outbursts of his brand of comedy. One feels sympathy for Sally Eilers who suffers because of Tracy's stupidity in failing to recognize what a fine person she is. The picture fails to hold the attention because the plot is too obvious. But it should prove a pretty good program picture for small towns:—

When Tracy's wife dies giving birth to their son, Tracy decides to leave the carnival where he had a concession so as not to run the risk of having the authorities take the baby from him on the ground that a carnival was not the proper place to rear a child in. He leaves without knowing that Sally Eilers, who had appeared in his act, was deeply in love with him. Two years later Tracy returns to the carnival and Sally is happy taking care of Tracy's child. But again the authorities inquire about the child and Sally finds out that if Tracy were married they would not bother him. She tells this to him hoping that he will marry her but instead he sets out to find a wife who will be a suitable mother for his child. He finds Florence Rice to be just the right type, but learns she is married. Sally, enraged at Tracy's stupidity, leaves the carnival and Tracy misses her. In a baby contest held at the fair grounds Durante changes the votes so as to have Tracy's boy win. The authorities find out about this and attempt to arrest both Tracy and Durante. In the fight that ensues a fire breaks out at the fair grounds and Tracy, who had left his child in the tent, is heartbroken thinking that the boy had died. He is overjoyed to find that Sally, who had returned to the carnival, had saved the boy. Tracy begs Sally to forgive him, and they are married.

Robert Riskin wrote the story and screen play. Walter Lang directed. In the cast are Thomas Jackson, Lucien Littlefield, and others.

Suitable for children, adolescents, and Sundays. *Suitability Class A.*

"Symphony of Living" with Al Shean, Evelyn Brent and Charles Judels

(*Invincible, Feb. 1; running time, 73 min.*)

Good program entertainment. It has human interest and comedy. The comedy is provoked by the efforts of two musicians, Al Shean and Charles Judels, to teach children to play on the violin and trombone respectively. One feels deep sympathy for Al Shean, a loveable old musician, who suffers a double tragedy—loss of his position as a violinist in a symphony orchestra because of paralysis in the hand owing to an accident, and desertion by his children when he cannot support them in comfort. A situation that will bring tears to the eyes is that in which Shean, tired and hungry, while playing his violin outside a concert hall, sees his daughter come out of an automobile, richly gowned. When he attempts to talk to her she avoids him. One shares in Shean's joy when his grandson becomes the acclaimed musician he himself had dreamed of being. There is plentiful good music, blended well in the story.

In the development of the plot Shean, helped by his musician friends, opens a studio to give violin lessons. The stupidity of the children makes him suffer; but he becomes happy again when one pupil shows unusual ability. He later learns that the boy is his own grandson, left by his parents, when they separated, to be reared by an old family nurse. Evelyn Brent, the boy's mother, discovering that talent like her son's meant a lucrative future, attempts to regain possession of the boy. But the husband proves that Evelyn had signed an agreement by which she had given up all rights to her son for a cash settlement. At a hearing for his custody, the boy tells the Referee that he prefers to live with his grandfather, and so Shean is made the guardian. His joy is complete when the grandson is engaged to play with a symphony orchestra as soloist.

The story and screen play is by Charles Spencer Belden. Frank Strayer directed and Maury M. Cohen produced it. In the cast are John Darrow, Albert Conti, Lester Lee, Gigi Parrish, Richard Tucker, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

"Jack Ahoy!" with Jack Hulbert

(*GB Prod. (British), Feb. 8; time, 74½ min.*)

A mildly entertaining comedy with music. The story is somewhat inane, particularly in the first half, but because of the fast action in the second half it holds the interest. The audience is held in suspense in the closing scenes, where the hero, a sailor, after rescuing his Captain and the Captain's daughter (heroine) from Chinese bandits, escapes with them in a submarine, and not knowing how to manipulate the submarine finds himself going up when he should be going down and vice versa. The comedy is provoked by the efforts of the hero to gain a quick promotion in the Navy so that he might ask the heroine to marry him. One of the funniest situations is where the hero fools the bandits by posing as a Chinaman. The atmosphere is very English and some persons might find the accents a bit thick at first.

In the development of the plot the hero, after rescuing the Captain and his daughter from the bandits, receives a promotion and recognition for his bravery. The heroine accepts his proposal of marriage.

The story is by Sidney Gilliat and John Orton and the direction by Walter Forde. In the all British cast are Nancy O'Neil, Alfred Drayton, Sam Wilkinson, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Are We Civilized," "Border Vengeance," "Circus Shadows," "The Cowboy and the Bandit," "Frontier Days," "The Good Fairy," "Lucyna," "Meine Frau Die Schutenkonigin," "Rakoczy March," "The Return of Bulldog Drummond," "Rocky Mountain Mystery," "The Runaway Queen," and "Sons of Steel."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Calling all Cars," "Gigolette," "Murder On a Honeymoon," "My Heart Is Calling," "Mystery of Edwin Drood," "Night Life of the Gods," "Rendezvous at Midnight," "Rimba," "Shadow of Doubt," and "Two Heads on a Pillow."

CLASS C (Unsuitable for anybody): "Guilty Parents," and "High School Girl."

A FIGHT BETWEEN TWO MAJORS ON ZONING SETS A PRECEDENT

A case was decided by the Code Authority two weeks ago that is going to help bring relief to the exhibitors.

The Forum Theatre, a first-run neighborhood house, owned by Warner Bros., and the Uptown Theatre, also a first-run neighborhood house, owned by Fox-West Coast, both in the City of Los Angeles, are about one and two-tenths miles apart. Both theatres have about the same seating capacity, the Forum 1850, and the Uptown 1900; and both charge the same admission price—35c.

The Los Angeles Clearance and Zoning Board, by a vote of five to one, voted to create a separate zone for each theatre, and to make each theatre a first-run house. From this decision Fox-West Coast appealed to the Code Authority, contending that both theatres should be placed into one zone.

When the appeal reached the Code Authority, the Clearance and Zoning schedule for the Los Angeles territory had been ratified by it at a previous meeting with the exception of this dispute.

Warner Bros. defended this action before the Code Authority asserting that Fox-West Coast, because of its great buying power, would have made it impossible for it to obtain a sufficient number of first-run quality pictures for the successful operation of the Forum, and contended that each of the two theatres should be placed into a separate zone, on the ground that, though the two theatres were only one and two-tenths miles apart, they were not in competition with each other in that each theatre, situated within a square mile of area, had a sufficient population to draw from—the Forum, 11,800; and the Uptown, 14,000.

The Code Authority, by a vote of six to one, sustained the lower board, thus putting each theatre into the Los Angeles Clearance and Zoning Schedule in a separate zone.

When one remembers the days when circuits demanded and received protection in zones in some cases forty-five miles square, and containing tens of thousands of inhabitants, the Code Authority's declaration that one mile square and 14,000 population is enough to entitle a theatre to a separate zone is, to say the least, revolutionary.

Clearance and zoning schedules are being either formulated or contemplated. Consequently, if you have been discriminated against by being placed in a zone of larger than fourteen-thousand inhabitants even though your theatre has anywhere from eighteen hundred to two thousand seats and you charge the same admission price as your competitor, who may be one and two-tenths miles away from you, you should demand that your theatre be placed in a separate zone, for if your theatre is so zoned you will be entitled to play all the quality pictures day and date with your competitor, because your theatre will be considered by the exchanges as not being in competition with that of your competitor.

When a theatre is able to play a picture close to the release date, not only the exhibitor but also the distributor will profit from it, for the theatre will be able to pay more money for film, because it will take in more.

Remember! The number of the appeal case is 210.

EARLY SELLING POLICIES OF SOME DISTRIBUTORS

A friend from Kansas has written me as follows:

"The new Paramount policy in the Kansas City territory may be news to you: The Kansas City exchange of Paramount is for some reasons out of a great number of small towns to which they had served the 1933-34 product but have been unable to make any headway selling subsequent product to the exhibitors up to this time.

"About a week before Christmas they started selling the 1935-36 product to towns up to 3000 with a provision in the contract grant the exhibitor the right to substitute any 1934-35 picture for a 1935-36. This concession seems to have brought good results, for many small-town exhibitors have signed up.

"I was in ***, recently and learned that the Warner-First National salesmen went Paramount one better in their efforts to get their product into houses they did not serve before by offering their 1935-36 pictures on the following terms: Three pictures at \$15 against a percentage on the gross; seven at \$12.50 against a percentage of the gross; and sixteen at \$10 flat, a total of twenty-six pictures, with a provision giving the exhibitor the right to eliminate any

of these twenty-six and play a 1934-35 picture in its place."

A prominent exhibitor in the New York City territory, when I gave him this information, told me that the Fox exchange has been doing something like this for sometime.

It seems as if there is going to be real competition among the majors in selling their 1935-36 products, and the exhibitor who is wise will take the new situation into consideration before signing up for his 1935-36 requirements. Small-town exhibitors, in particular, should buy selectively; that is, only part of a distributor's program, spreading their business among more distributors.

FRANCHISE HOLDERS NOT DEPRIVED OF CODE CANCELLATION RIGHT

There would have been good feeling between distributors and exhibitors if the distributors tried to be reasonably fair towards the exhibitors. Unfortunately, such is not the case: the distributors blame the exhibitor for every crime under the sun and treat him as if he were, not a customer, but an enemy.

A Code has been forced upon the motion picture industry by the Government the provisions of which were intended to do justice to all those that are engaged in either producing, selling, or exhibiting pictures. The distributors were given the lion's share of the benefits, and yet they overlook no opportunity to disregard and even trample upon the rights of the exhibitors, the small men the government sought to protect.

One of the latest disregards of exhibitors' rights to come to the attention of this paper concerns such exhibitors as hold a long-term franchise from a distributor: the distributor asserts that such exhibitors have no right to cancel ten per cent of the pictures they receive under the franchise.

Just by what stretch of imagination can any distributor make such an assertion it is difficult to say: the Code does not make any distinction between franchises and contracts; it does not exempt the franchise holders from the benefits of the cancellation provision of the Code.

If anything, the franchise holder's rights to cancel ten per cent of his pictures are more clearly defined than a regular contract holder's, as long as he is not in default under the franchise, for Part 6, Division F, of Article V of the Code stipulates that an exhibitor has the right to cancel one out of each ten feature pictures that he has contracted for at one time. And can there be any doubt even in the mind of a ten year old child that a franchise holder has bought all the pictures the distributor offered him at one time?

TENTH PICTURES Columbia

In the issue of January 12, I stated that "Broadway Bill" is the tenth picture for the first group of ten. This is so for those who bought the westerns along with the regular features. For those who did not buy the westerns, the tenth is "Behind the Evidence."

First National

"Woman in Red" ("North Shore") is the tenth of the first group.

Fox

In the January 12 issue it was stated that since "Elinor Norton" is a star substitution "Gambling" is the first picture of the second group of ten; and since "Music in the Air" is a substitution, too, "Mystery Woman" is the tenth picture of the second group. This is so only if you have not accepted "The First World War," on the ground either that it is not a photoplay or that it is a foreign picture. If you have not accepted it, then the tenth is "Charlie Chan in Paris."

MGM

"After Office Hours" is the tenth of the second group.

Paramount

"Car 99," set for release March 1, is the tenth of the second group, unless the release schedule is altered.

RKO

"Gigolette," released nationally February 15, is the tenth picture of the second group.

Universal

In the January 12 issue I stated that "Secret of the Chateau" is the tenth picture of the first group. This is so only for those who bought also the westerns. For those who did not buy the westerns, the tenth is "The Man Who Reclaimed His Head."

"Transient Lady" is the tenth of the second group for those who bought the westerns, and "Princess O'Hara," set for release March 18, for those who did not buy them, unless the schedule is changed.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor
Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MARCH 2, 1935

No. 9

IS MOVIE TONE NEWS AN ADVERTISING MEDIUM?

The following is an interesting letter; it was sent to this office by an exhibitor:

"Dear Mr. Harrison:

"For quite some time Fox Movietone News has been running a fashion department in which the women who contribute the hats, dresses, models, etc., have been mentioned. This is, of course, a form of advertising, and although it may not result in direct sales, most women will understand and recognize the name of a designer of a model. Consequently, it may be considered advertising.

"I must call your attention, however, to the last Movie-tone News in which a clip showing an airplane carrying a Ford V-8 chassis between its wheels into the air appeared. The purpose was to show the quick starting possibilities of the gas. Lowell Thomas, the announcer, specifically mentioned 'Blue Sunoco.' It seems as if Mr. Thomas is doing himself a double turn by getting paid by Movietone News and by the distributors of 'Blue Sunoco' for inserting a 'plug' for the Sun Oil Company, his employers, who have a close connection with the Radio people.

"Fox may not have been paid for this, but it is a form of commercial advertising that the Sun Oil Company would have to pay considerable money if it were to hire the screens of the exhibitors directly.

"I suggest that you see the clip for yourself and determine what should be done about it."

The theatre owners of the United States must demand of Sidney Kent a clear-cut statement on this matter, for the newspapers of the nation have, no doubt, taken cognizance of the fact that the Fox Movietone News is being used for commercial advertising, and they will withhold the publicity they usually give to this News, for it is natural for them not to want the columns of their newspapers used for free advertising. Each newspaper organization has a confidential house organ, which circulates only among its members; copies of such house organs are sent also to the secretaries of all other newspaper associations. Thus when one of such house organs writes that a certain moving picture or newsweekly contains advertisements, the house organs of all other newspaper associations reprint the item. In this manner every newspaper publisher and editor in the land becomes acquainted with the fact. You may imagine, then, the harm that is done to those who may have bought that moving picture or newsweekly.

While on the Coast last November and December, I was informed reliably that commercial concerns have special men in Hollywood whose business is to get the articles their companies sell, or the name of their companies, in pictures by some method. And usually they succeed. In most instances the heads of the company take no part in such "bootleg" advertisements; the insertion of them is done by one of the subordinates.

Take as an example the Universal picture "Imitation of Life"; I am one hundred per cent sure that Universal has not received even one cent for the mention of Coca Cola in it, but is it reasonable to assume that no one has received consideration for it, and that its insertion was done merely to create a dramatic effect?

Even if it were inserted only for the dramatic effect that could create, the insertion of such advertisements should not be permitted, because the harm done to those who show the picture is just as great, for the newspaper publishers have not the means by which they can find out whether any money was paid for that advertisement or not; they merely

play safe by not giving that picture, or newsweekly, the publicity they would give it ordinarily.

Write to Sidney R. Kent, President of Fox Film Corporation, 10th Avenue and 56th Street, New York, N. Y., and insist that he give orders to the newsreel department of the Fox Film Corporation to discontinue the injurious practice.

THE OHIO BILL AGAINST THE EVIL OF PREFERRED PLAYING TIME

You must have read in the trade papers the news that the exhibitors of Ohio have had introduced in the Senate of their state a bill "To regulate the selling, renting, leasing and bartering of motion picture films."

Section 2 of the Bill reads as follows:

"It shall be unlawful for any person to enter into a contract to sell, rent, lease, license, lend or barter a motion picture film of more than three thousand feet in length within the state upon the condition that such public exhibition thereof shall begin, occur or take place on a certain or specified day or days of the week."

Section 5 reads as follows: "A domestic, or foreign corporation or foreign association exercising any of the powers, franchises or functions of a corporation in this state, violating any provision of this act, shall not have the right of, and shall be prohibited from, doing any business in this state. The attorney general or a prosecuting attorney shall enforce this provision by quo warranto proceedings in the supreme court, or the court of appeals of the county in which the defendant resides or does business, or in the court of appeals of Franklin county, or by injunction or otherwise. The secretary of state shall revoke the certificate of such corporation or association therefore authorized by him to do business in this state."

It has been reported in one of the trade papers that there is dissension in the ranks of the independent exhibitors of Ohio. This publication has been assured by reputable exhibitors of Ohio that there is no dissension amongst them, and that on the contrary everything is harmonious. Such being the case the exhibitors of that state should experience no difficulty in having this measure made into a law.

STANDARD CONTRACT IN USE BEFORE THACHER DECISION ILLEGAL

About four years ago the Fox Film Corporation brought suit in the Hennepin County (Minnesota) district court against Mr. A. B. Muller, of Maple Lake, Minnesota, alleging that Mr. Muller refused to carry out the terms of his contract with Fox on the ground that it was illegal in that it violated the Sherman Act. The Fox Film Corporation took the position that, even though the arbitration provision was declared illegal, the entire contract did not become illegal. Mr. S. P. Halpern was the attorney for Mr. Muller.

The lower courts decided in favor of Mr. Muller; thereupon Fox Film Corporation appealed the case to the U. S. Supreme Court.

Two weeks ago the U. S. Supreme Court upheld the lower courts, deciding against Fox.

The determination of this issue has, no doubt, been welcomed by the exhibitors, many of whom went to no end of trouble with the distributors on this vexed question.

Some of those exhibitors who were compelled to pay money to the distributors against their will may have a chance to recover those monies. They had better consult their lawyers about taking the necessary action.

"Folies Bergere de Paris" with Maurice Chevalier, Ann Sothern and Merle Oberon

(United Artists, Feb. 22; running time, 80 min.)

Fairly good entertainment. The production is extremely lavish, the musical numbers tuneful, and the comedy situations fairly amusing. But the plot is trite and offers nothing that is novel; it is a rehash of the dual-role stories. Chevalier is better here than he has been for some time, and where he is popular the "Folies Bergere" should please. Occasionally the dialogue becomes risqué, particularly in one situation where Merle Oberon, thinking that she had been a little too intimate with Chevalier, an actor, when in reality it was with her own husband (also played by Chevalier), misunderstands what the actor says to her and thinks he is referring to her flirtation with him.

In the development of the plot Chevalier the actor is noted for his impersonation of Chevalier the baron. When the baron goes to London to seek financial aid for his bankrupt business, the baron's associates engage the actor to take the baron's place at an important reception where the Minister of Finance was expected. Their purpose in doing this was to prevent any suspicion as to the baron's affairs. When the Minister forces the actor into a private conference about the baron's worthless mines, the actor, knowing nothing about the matter, answers "yes" to all questions. By so doing he puts over a lucrative business deal which saves the baron's fortune. He leaves the reception just as the baron returns and the baron is amused when he hears about the impersonation. In order to test his wife's fidelity he pretends to be the actor but Merle Oberon, his wife, knows it is her husband, and so she decides to teach him a lesson. She leads him to believe that she is accepting the attentions of the actor. Eventually everything is cleared up.

The plot was adapted from the play by Rudolph Lothar and Hans Adler. Bess Meredyth and Hal Long wrote the screen play. Roy Del Ruth directed it, and Darryl Zanuck produced it. In the cast are Eric Blore, Walter Byron, Lumsden Hare, and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"When a Man's a Man" with George O'Brien

(Fox, Feb. 15; running time, 67 min.)

A fairly good melodrama for small towns. There is considerable action and one is held in tense suspense, particularly in the closing scenes, where the life of the heroine is shown put in danger and the hero is shown rushing to her rescue. But the picture does not compare in entertainment values with the silent production, which was produced by the same producer, Sol Lesser, in 1924, and which was released through First National. The production of this version is cheap; in many places library shots have been used, and the photography is not as good.

The story revolves around a wealthy hero who, having lost all his money, goes west. He drifts into a small town, obtains a position as a farm hand, and, when he finds out that the heroine is in trouble, helps her out against the villain. By digging underneath a water hole, which had been grabbed by the villain, and by exploding a charge of dynamite, he is able to obtain water enough for the heroine's cattle to save it from death by thirst. The foreman of the ranch, having realized that the heroine loved the hero and not him, makes way for the hero.

The story is by Harold Bell Wright. A. C. Johnston and F. M. Dazey wrote the screen play, and Edward F. Cline directed it. Dorothy Wilson, Paul Kelly, Harry Woods and others are in the cast.

Not harmful for either children or adolescents. Not objectionable for a Sunday booking. Suitability, *Class A*.

"One More Spring" with Warner Baxter, Janet Gaynor and Walter King

(Fox, Feb. 15; running time, 87½ min.)

A pleasing human-interest comedy drama. Although the background is that of poverty, it is not depressing, because of the treatment it has been given. For one thing, the three characters, who are victims of the depression, show great optimism and live together in harmony and peace; for another, the human element is so strong—the friendship so inspiring, and the comedy so charming, that one almost forgets that Janet, Baxter, and King have no money and must depend mostly on charity for their existence; for still another, they are not shown living in poor or squalid surround-

ings. True, they make their home in a stable in the park, but it is clean and the park surroundings pleasant. Much of the comedy is provoked by Roger Imhof, a street sweeper, who, in return for permitting the trio to live in the stable, insists that King, one of the trio, give him violin lessons. The agony that King, a finished musician, goes through in teaching Imhof how to play on his scratchy violin should provoke hearty laughter. There is pathos in the situation where King, having secured a position as a violinist in an out-of-town orchestra, takes leave of Baxter and Gaynor, telling them that he will send them money from his first salary check. Baxter is a particularly sympathetic character because of his generous nature and treatment of other people. For instance, he helps Grant Mitchell, president of a bank that had failed, by giving him his own meagre food supply, and later by encouraging him to go back and face his business problems. The love interest is charming and restrained. There is not a single suggestive situation even though the two men and the girl live together in one room. The picture ends on an optimistic note, with the banker repaying Baxter for his kindness by giving him a new start in life. This makes Janet and Baxter happy for they love each other and feel that the future for them is bright.

Edwin Burke wrote the screen play from the novel by Robert Nathan. Henry King directed and Winfield Sheehan produced it. In the cast are Jane Darwell, Rosemary Ames, Astrid Allwyn, Stepin Fetchit, and others.

Good for children, adolescents, and Sundays. *Class A*.

SUBSTITUTION FACTS: In the worksheet this is promised with Will Rogers, Janet Gaynor and Warner Baxter. Since Will Rogers does not appear in the finished product it is a part-star substitution.

"Transient Lady" with Henry Hull, Gene Raymond and Frances Drake

(Universal Feb. 25; running time 69 min.)

A good melodrama for second-rate big city theatres and for most small towns. The action is fast and the spectator is held in pretty tense suspense throughout the entire picture, particularly in the closing scenes, where there is shown an attempted lynching. The greatest defect of the picture, however, is this attempted lynching: the appeal in those scenes is directed to what is ignoble in human nature. And it will do this nation no good wherever it is shown outside the United States, for the American people will be taken as being bloodthirsty and as obeying no existing laws. Henry Hull does the best work. Frances Drake, too, does good work; and she is so charming that with better story material she should be made popular:—

Into a small Southern town come three partners, two men and a woman, to start a skating rink. On the opening night the roughnecks of the town start trouble and because one of them is kicked out of the rink the mob decide to avenge the insult. After the rink closes for the night, they return, break down the door of the living quarters and one of the partners shoots and kills the roughneck in self-defense. Frightened, he runs away and goes to another town. When the other partner, a young man, returns to the rink after having taken the heroine, woman member of the partnership, home, he is arrested for the murder. Though innocent, he feels that his chances of receiving a fair trial are slim, because the murdered man happened to be the brother of the Senator, most powerful politically and socially, and he had appointed himself the prosecutor. But the defense is undertaken by the hero, son of a famous lawyer in that town, himself a lawyer, and he confounds the witness for the state. The witness shoots and wounds the hero, and the trial is interrupted for a short time. That night a lynching party is formed but the hero's father, by gathering his faithful around him, goes to the jail to protect the young man while the hero went to the next town and induced the man who had committed the murder to return. The Senator is finally convinced that the accused man was innocent and he prevents the lynching. The hero is freed by his fiancée from his promise to her and he becomes engaged to the heroine, whom he loved.

The plot was taken from the novel by Octavus Roy Cohen. The screen play was written by Harvey Thew, Edward Buzzell and Arthur Caesar. The direction is by Edward Buzzell.

Because of the attempted lynching and the farce at the courtroom during the trial, it should prove unsuitable for either children or adolescents. Good for adults. *Class B*.

"Car 99" with Sir Guy Standing and Fred MacMurray

(Paramount, March 1; running time, 67 min.)

A very good action melodrama. It is presented in an interesting way and holds the spectator's attention throughout. There are some excellent comedy situations provoked by Frank Craven, as a small town sheriff who imagines that criminals fear him and who sets out in a battered Ford to capture some dangerous crooks single-handed. William Frawley, as a police inspector, provokes comedy, too, particularly in the closing scenes where his motorcycle is stolen and he is forced to use a bicycle to give chase to the crooks who were riding in a high-powered automobile. The closing scenes are thrilling and hold one in tense suspense. The spectator feels sympathy for Fred MacMurray, a policeman, who displays courage at all times.

In the development of the plot Sir Guy Standing, leader of a gang of bank robbers, and posing as a college professor, becomes acquainted with Craven who shows him how the intricate police radio system is worked. MacMurray notices that Standing's car carries different state license plates which can be shifted by pressing a button. He knows Standing is a crook and arrests him with his companion. Standing knocks out MacMurray and escapes. MacMurray is put off the force because of this. Standing and his gang rob a bank of a large sum of money and at the same time kidnap MacMurray's sweetheart, a telephone operator, so as to prevent telephone messages from going out. MacMurray pleads to be permitted to give chase to the criminals but he is refused. He takes the inspector's motorcycle and through clever cooperation by means of the radio from police headquarters he apprehends the criminals. He is given his badge back.

Karl Detzer wrote the story. Karl Detzer and C. Gardner Sullivan wrote the screen play, Charles Barton directed it, and Bayard Veiller produced it. In the cast are Ann Sheridan, Marina Schubert, Dean Jagger, and others.

Since the courage of the police is stressed more than the activities of the criminals, it is suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Sweet Music" with Rudy Vallee and Ann Dvorak

(Warner Bros., Feb. 23; running time, 95 min.)

Just a fair comedy with music. The action is considerably slow. With the exception of a lavish closing musical number, and a few comedy situations, it offers little that is novel either in story or presentation. However, it should please the Rudy Vallee fans for he appears frequently and sings many of the popular songs for which he is famous. The most amusing part of the picture is the comedy provoked by Allen Jenkins who, as Vallee's press agent, puts Vallee in compromising positions in order to obtain free publicity. Another comical situation is where he engages Alice White to jump into a lake crying that Vallee had deserted her. In the end, Jenkins himself is forced to marry Alice in order to quiet her brother, a gangster, who threatened him with death for spoiling his sister's reputation:—

Ann Dvorak, a singer and dancer, dislikes Vallee, an orchestra leader, because she feels he is too egotistical. However, Vallee is fond of her and when he is engaged for a revue in New York he insists that Ann be given a part. Ned Sparks, Ann's manager, leads Ann to believe that he had obtained the part for her and that Vallee had tried to keep her out of the show. The play never opens. Vallee and his band are given radio work and again he insists that Ann be put on the same hour. Ann and Vallee soon fall in love. But the radio sponsors insist that Ann has no talent and must be dismissed. Vallee cannot tell her the news; and she believes Sparks when he tells her that Vallee had insisted that Ann be dismissed. Ann and Vallee part. Ann eventually is sponsored by another firm on another radio hour, and she is successful. At a benefit performance at which she and Vallee both appear they meet and explanations bring about a reconciliation.

Jerry Wald wrote the story; Jerry Wald, Carl Erickson and Warren Duff wrote the screen play, and Alfred E. Green directed it. In the cast are Allen Jenkins, Ned Sparks, Alice White, Robert Armstrong, Frank and Milt Britton and their band and others.

Suitable for children, adolescents and Sundays. Suitability, *Class A*.

"Rendezvous at Midnight" with Ralph Bellamy and Valerie Hobson

(Universal, Feb. 11; running time, 62½ min.)

Just an ordinary program mystery melodrama. The story is trite and far-fetched and there is little human interest since the characters do nothing to arouse one's sympathy. However, it may appeal to the followers of murder melodramas who are not particular about their screen fare. The romantic interest is incidental.

In the development of the plot Valerie Hobson, in order to force Ralph Bellamy, the police commissioner with whom she was in love, to come to her apartment, telephones to him pretending to confess having committed a murder. He rushes to her apartment and tells her the shocking news that the man she said she had killed had actually been murdered that evening. Valerie pleads her innocence, telling Bellamy why she had played the joke on him, but he is forced to hold her. Eventually Bellamy solves the mystery by proving the guilt of another person whom he had suspected. Bellamy and Valerie marry.

The story was written by Gaetano Sazio, and directed by Christy Cabanne. L. L. Ostrow is the producer. In the cast are Catherine Doucet, Irene Ware, Edgar Kennedy, and others.

Not suitable for children, adolescents, or Sundays. *Class B*.

"Gigolette" with Adrienne Ames, Ralph Bellamy and Donald Cook

(RKO, Feb. 15; running time, 67 min.)

Just moderately entertaining program fare. The story is trite and not particularly edifying since Adrienne Ames, the heroine, is shown acting as a gigolette in a speakeasy and later in a night club where the rule of the place was to fleece the customers as much as possible. Although it is established that Adrienne disliked the work, one cannot help feeling displeased when she engages in such work. None of the characters does anything to arouse sympathy. For instance, Donald Cook, the hero, is shown drinking almost throughout and behaving in a silly manner. And Ralph Bellamy is credited with one virtue—that he refused to serve his customers with bad liquor, although he had no hesitancy in charging them highway robbery prices. The atmosphere of the whole picture is sordid.

The story and screen play is by Gordon Kahn, the direction by Charles Lamont. Burt Kelly is the associate producer. In the cast are Robert Armstrong, Harold Waldridge, and others.

Unsuitable for children, adolescents, or Sundays. *Class B*.

"Night Life of the Gods" with Alan Mowbray and Florine McKinney

(Universal, March 4; running time, 72 min.)

This may amuse class audiences but the masses will be bored. The plot is fantastic and will puzzle some persons, particularly since it is not made clear that it is all a dream instead of reality. The idea of the theme is comical—that of bringing certain famous statues to life to see what their reaction to modern civilization will be. But it has not been treated with sufficient imagination with the result that after the first few minutes of watching these characters amuse themselves the action lags and one becomes bored. Instead of comedy it is just plain silliness. There is no human appeal, and the romantic interest is incidental.

In the development of the plot Alan Mowbray, a scientist, while in an unconscious state after an accident, dreams that he had invented a ray whereby he can turn humans to stone, and bring statues to life. He turns his annoying family to stone and then, while in a museum, chooses the statues of famous historical characters and brings them back to life. But they prove to be such a problem that he is sorry for his actions and eventually turns them back to stone. Just as he is dreaming that he had turned both himself and his sweetheart into stone he awakens, happy to find it was all a dream.

The plot has been adapted from the novel by Thorne Smith. Barry Trivers wrote the screen play. Lowell Sherman directed it, and Carl Laemmle, Jr., produced it. In the cast are George Hassell, Paul Kaye, Irene Ware, Peggy Shannon, Pat DeCicco, Ferdinand Gottschalk, and others.

It should bore children. Otherwise harmless. Suitability, *Class A*.

PICTURES YOU MAY CANCEL UNDER THE CODE

Those who intend taking advantage of their cancellation right under the Code to cancel one out of each ten pictures should watch closely the bulletin boards at the exchanges, if they live in the exchange centre, or the trade papers, which print the releases of the major company pictures on information furnished by the secretary of the Grievance Board, who is in turn advised of the fact by the exchange; or they should be members of the exhibitor organization of their territory and receive the organization's bulletin, in which the release schedules are printed.

Frequently a picture is not released locally on the national release date; as a rule pictures are released locally much later. In such an event, their right to cancel a particular picture expires much later than if they were guided by the national release dates. The Code specifies that the exhibitor must give his written notice of cancellation within fourteen days of a picture's release date "in the exchange territory out of which the Exhibitor is served."

As a concrete illustration let us take the RKO picture "Gigolette": nationally, this picture was set for release on February 15. If it had been released in each exchange territory on that date, your right to cancel it would expire on February 29. But it has not been so released. In the Philadelphia zone, for example, it was set for release, according to *Contact*, the Bulletin put out by Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, February 22; therefore, the right of the exhibitors who are served by the Philadelphia exchange of that company will not expire until March 8. Similarly, the expiration date in other zones will depend on the release date of that picture in those zones.

As I have repeatedly stated in these columns, if you want to cancel a particular picture but you have not been informed what its release date in your territory will be, you may cancel that picture (in writing by registered mail) at once, asking the exchange to accept your cancellation notice as if sent in accordance with the provisions of the Code.

COLUMBIA: You may cancel "Carnival," if it isn't too late; it was released nationally February 10, and February 24 is the last day of cancellation. But in all probability it has not been released on that date in your territory.

FIRST NATIONAL: "Woman in Red" may be the one to cancel; it was released nationally February 16, and the last day is March 2; but in all probability it was not released in your zone on that date.

FOX: "When a Man's a Man" (last day March 1) should be the one to cancel, unless you have your theatre in a small town, in which case you should not cancel this one; wait for information on "Man-Eating Tiger."

MGM: You may cancel "Shadow of Doubt"; last day is March 1.

PARAMOUNT: "All the King's Horses" should be the one to cancel. Last day March 8.

RKO: "Gigolette"; last day March 1.

UNITED ARTISTS: "Nell Gwyn" should be the one you should cancel. Released nationally April 5; last day April 19.

UNIVERSAL: Cancel "Transient Lady" in the second group of ten; released nationally February 25; last day March 11, unless it is released in your territory later.

WARNER BROS.: "Sweet Music" may be a good one to cancel in the second group of ten; last day March 9. If you don't want to cancel this one wait for the next lemon; you have plenty of time.

CANCELLATION RIGHT CUMULATIVE

An exhibitor of Wisconsin has informed me that the MGM branch manager of Minneapolis has taken the position towards him that the cancellation right granted to exhibitors under the Code is not cumulative; that is, if you failed to cancel a picture in the first group of ten released by a company you have no right, according to his understanding, to cancel two pictures in the second group, or three pictures in the third group if you should fail to cancel any picture also in the second group of ten.

I inquired of the exhibitor members of the Code Authority and was assured by them that this exchangeman's interpretation of the cancellation provision of the Code is wrong.

Sol A. Rosenblatt, Division Administrator of the NRA, when speaking to the exhibitors of Atlanta, at the Hotel

Ansley, on October 30, 1933, stated the following in regard to the cancellation provision:

"Assuming that the exhibitor has licensed the exhibition of 36 motion pictures, then he is entitled to cancel four pictures without payment. If the third motion picture of the first group of ten is canceled, payment is made for the same but the tenth picture actually exhibited need not be paid for. If none of the first is canceled by the exhibitor, he may cancel, without charge, any one in the second ten, and if he desires to cancel another in the second ten, he would pay the license fee for the second so canceled and receive credit for the amount of such payment upon the twentieth motion picture exhibited. The privilege is accumulative so that if none is canceled up to the 32nd photoplay, the exhibitor would have the right to cancel the remaining four without any payment whatsoever."

Notice what the last sentence says: "*The privilege is accumulative.*"

The Minneapolis branch manager of the MGM exchange should obtain his facts correctly before assuming such a position, the effect of which is to create work for the exhibitor unnecessarily.

If an exchangeman should take the position toward you that the cancellation right is not cumulative, communicate with either Charles L. O'Reilly, or with Mr. Nathan Yamins, in care of the Code Authority for the Motion Picture Industry, 1270 Sixth Avenue, New York City, giving them the facts; they are there to look after your interests.

WHAT IS ALL THE STRUGGLE FOR?

I have read in the house organ of a New York paper concern the following item:

"Mr. Summer was a farmer whose acres were plumb in the path of a great suburban real estate extension. He was bought out for the round sum of \$430,000, which he insisted on having in cash. No publicity attended the transaction because the promoters did not want others to know that they were paying real cash to anyone. The other farmers were taking small down payments and the balance in mortgages (all of which were eventually defaulted.)

"Mr. Summer took his money to a bank and opened a savings account. Then he rented a room in a slum district and lived all alone at an expense of \$35 a month.

"Twice yearly he went to the bank to have the interest entered in his pass-book (bank-book?).

"When the principal had increased to more than \$500,000, Mr. Summer began to ask the teller at each visit how long it would be until he had a million dollars. To hasten the day he moved even to cheaper quarters and ate less food.

"One day he was found dead. He was short of his goal. He left \$800,000 and no will. Attorneys dug up some distant relatives and started a fight over the division of the estate. Between fees and banking difficulties the principal dwindled in a few years to \$180,000."

There is a good moral to this, which could apply to many persons in the motion picture industry, although not in its entirety. For instance, no one can conscientiously accuse any man who has made money in the motion picture industry of living cheaply in order to increase his wealth, but one can point out to them the futility of attempting to increase their wealth by any means, no matter what, so long as they are within the law; and even without the law, as long as they can get away with it. They want to increase their riches not for the riches themselves but for the power money will give them. And to attain their object they do everything they can to keep the other fellow from making a living.

But after they accumulate all the money they want and by the money they gain all the power they set out to gain, what? They certainly can't take it along any more than farmer Summer took it.

The human being is supposed to have brains to think with. I often wonder if that is so! The way some people act in this industry leads me to believe it is not so.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Crainquebille," "Es War Einmal Ein Walzer," "Ruggles of Red Gap," and "Sweepstake Annie."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "After Office Hours."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MARCH 9, 1935

No. 10

A NEW BILL AGAINST BLOCK BOOKING WILL SOON BE INTRODUCED IN CONGRESS

In a recent issue of HARRISON'S REPORTS I recommended that you support the Celler Bill now before Congress.

There is an objection to this bill on the part of some organizations, particularly Allied States, which objection this paper finds justified. Such objection is centered upon the provision that requires that all pictures be shown to the exhibitors before the distributors begin selling them.

Abram Myers, general counsel of Allied States, is preparing a new bill with the cooperation of some influential religious groups that will meet the views of exhibitors fully. This bill will be introduced in Congress soon. Until that time I suggest to all exhibitors to preserve their efforts.

Some religious groups have communicated with me with the purpose of finding out what bill is favored by the exhibitors so that they may exert their influence towards backing it, for they feel that it will be unfortunate if they and the exhibitors pull apart instead of working together.

There is every likelihood that a fair bill introduced in Congress now will be passed. There is strong sentiment towards a law allowing the exhibitor the right, and consequently the responsibility, to say what pictures he shall show to the people of his community.

The producer factory of spreading misstatements about block-booking is again at work full force. The purpose is to lead the exhibitors into believing that, with a law outlawing block-booking, the exhibitor will find himself in great inconvenience in that he will not be able to book his pictures in advance, whereas now he can buy his product early in the season and have his troubles ended. This is, of course, a misrepresentation of the facts; a law against block-booking, if passed, will not prevent the exhibitor from booking all the product he wants in advance; it will prevent only the distributor from forcing on the exhibitor every picture he produces, regardless of the exhibitor's requirements.

COLUMBIA'S ACROBATICS

Columbia is delivering to some exhibitors "We Live Tonight," in the place of "Georgianna."

The Columbia contract does not contain the title "Georgianna"; therefore it is not known what story this company had in mind; nor about "We Live Tonight." But—

In its issue of December 29, 1934, and that of January 5, the *Hollywood Filmograph*, which gives weekly a list of the pictures that are either produced or prepared at the studios, "Once a Gentleman" is listed with Lilian Harvey and Tullio Carminati as the stars, with Victor Schertzinger as the director, and with Gene Markey as the scenarist; and since the productions facts of "We Live Tonight" are the same as those of "Once a Gentleman," there isn't the least doubt that the two titles refer to the same picture.

In the same two issues of the *Hollywood Filmograph* there is given the title "Georgianna" as being in preparation, with Ann Sothorn as the star. Nothing further is mentioned about it.

Since "Georgianna" and "Once a Gentleman" appear in the same issues of that paper as different pictures, "We Live Tonight" cannot be "Georgianna." Columbia's attempt to deliver "We Live Tonight" for "Georgianna" is, therefore, an effort on the part of his company to practice the substitution acrobatics Warner Bros. have been practicing all along.

Since the contract is so elastic, so ambiguous when it comes to pictures that are not described in it even by title, I doubt whether an exhibitor can refuse to accept "We Live

Tonight" in place of "Georgianna"; my object in making these remarks is merely to give you the facts that surround this substitution for your guidance.

THE PUBLIC'S "GRAPE VINE" METHOD OF LEARNING ABOUT PICTURES

I have read in the February 10 issue of the Bridgeport (Connecticut) Sunday Herald the following article:

"Thanks to the publicity departments, the fan magazines, the syndicates, the radio and Dame Rumor, fans know more about pictures before they open than do the gentlemen who buy them—and pay good money for them.

"I played 'Music in the Air,'" complained Joe Exhibitor. 'What a nose dive I took! The people just wouldn't come in to see it. Who told them? After all, I put out 5,000 heralds, had signs all around town, took lots of ad space, had some names to sell in Swanson, Boles and Montgomery—and still it was a flop. I give up!'

"Yes, the public does know, and if the public doesn't figure the show worth 40 cents of his good money, it doesn't respond to the box office.

"JOE EXHIBITOR, no matter what any one might tell you, has a hard time of it. When people storm his doors, don't get the idea that prosperity has picked out Joe's stand to practice on. Go to his house when the wolf seems to be taking possession, and that will be a fairer observation.

"The trouble is this: When the film moguls see Joe's business picking up, Joe pays more for his pictures and has to like it. . . ."

SPONSORED ADVERTISING SHORTS

Two pieces of publicity matter sent out recently by Audio Productions, Inc., read as follows:

"Starting February 11th, Audio Productions, Inc., will produce the Public Service of New Jersey institutional subject. Frank Goldman, who was responsible for the now-famous picture 'Rhapsody in Steel,' produced for the Ford Motor Company, wrote the script, and Edwin E. Ludig will write the musical accompaniment."

"A new version of the black and white animated cartoon 'Kool Penguins' has been prepared for the Brown & Williamson Tobacco Corporation by Audio Productions, Inc. This version will be the subject of an intensive campaign made to the public in tying in the dealer organizations of the manufacturer at all points."

This paper desires to warn the exhibitors, before booking any films containing sponsored advertising of nationally known products, to have a regard for the interests of their local newspapers, for when they encourage the use of their screens for the advertising of such products they enter in direct competition with the newspapers and the publishers will withhold the free publicity they usually give to the theatres.

LEGION OF DECENCY

Diocese of Buffalo
2315 Seneca St.
Buffalo, N. Y.

Feb. 21, 1935.

P. S. Harrison,
1440 Broadway,
New York City.

Dear Mr. Harrison:

Let me say before beginning my remarks anent Mrs. Looram and the I. F. C. A. Motion picture Bureau that I hold yourself and your publication in the highest esteem,
(Continued on last page)

"All the King's Horses" with Carl Brisson and Mary Ellis

(Paramount, Feb. 22; running time, 84 min.)

Just a fair dual-role mythical kingdom comedy with music. The production is lavish, the acting good, and the music tuneful. But the action is slow and the story presents nothing novel. As a matter of fact it is all so obvious that one knows the outcome of each situation, and so one's interest is not held. The most entertaining part is the singing of Carl Brisson and Mary Ellis; they possess attractive personalities, too. The sex situations have been handled discreetly, but occasionally some conversation crops up that is quite suggestive. The picture ends with an extremely lavish musical number which displays Brisson's talents both as a singer and dancer:—

Carl Brisson, the king, finds it impossible to spend time with the queen because of governmental duties. Resenting the fact that she was neglected, she leaves him. A famous American motion picture actor (played also by Brisson) arrives at the kingdom and spends an evening with the king. He induces the king to shave his beard and when he does this the actor is so amazed at their likeness that he, the actor, suggests to the king to go to Vienna and have a good time, while he takes his place as king. The king accepts his suggestion. But complications arise when the queen returns and thinks the actor is her husband. She had returned because she found out the king had shaved off his beard and thought he had done this to please her. The actor resists all her advances. He pretends he is ill and plans a trip with the queen, hoping in the meantime to find the king and bring him together with her. He eventually succeeds, without letting the queen suspect the impersonation.

The plot was adapted from two plays, the one by Laurence Clark and Max Giersberg, and the other by Frederick Herendeen and Edward Horan. The screen play is by Frank Tuttle and Frederick Stephani; the direction by Frank Tuttle. William LeBaron is the producer. In the cast are Edward Everett Horton, Katherine DeMille, Eugene Pallette, Rosita, Arnold Koroff, and others.

Because of the suggestive dialogue it is unsuitable for children, adolescents or Sundays. Harmless for adults. *Suitability, Class B.*

"After Office Hours" with Clark Gable and Constance Bennett

(MGM, Feb. 22; running time, 71 min.)

Good entertainment! Although a murder melodrama, it is not gruesome because comedy predominates. Comedy is provoked by the clever dialogue and by the way in which Gable obtains his stories. Stuart Erwin adds to the gaiety by his characterization of a newspaper photographer. It is not mysterious since the audience knows who committed the crime; nevertheless it holds the attention because of the means used by Clark Gable in solving the case. The first half is somewhat slow, but it picks up as it goes along, and the second half is filled with exciting situations and fast action. One of the most thrilling situations is where Constance Bennett, alone with Harvey Stephens, suddenly realizes that he is the murderer of her friend, Katherine Alexander. One feels sympathy for Gable because of his courage. The love interest is romantic. The production is excellent:—

Clark, editor of a newspaper, falls in love with Constance, a society girl who had been engaged by the publisher as a reporter on the paper. Constance resents Clark's attempts to use her in connection with a society case in which he wanted some information, and tells him that his theory that Katherine Alexander, married to Hale Hamilton, was having an affair with Harvey Stephens, was all wrong. Katherine is murdered and her husband is arrested. But Clark feels certain that Harvey had committed the murder; he knows that Harvey had taken all of Katherine's private fortune and was through with her after that. Because of his attitude Constance breaks her friendship with Gable. But eventually Clark proves that he was right and forces a confession from Harvey. Clark and Constance marry.

The story is by Laurence Stallings and Dale Van Every; the screen play, by Herman Mankiewicz. Robert Z. Leonard is the director and Bernard Hyman the producer. In the cast are Billie Burke, Henry Travers, Henry Armetta, and others. (Coast review.)

Not suitable for children, adolescents, or Sundays. *Suitability, Class B.*

"The Man Who Knew Too Much"

(G-B. Prod. (British), Rel. not yet set; time, 73½ min.)

An exciting melodrama. Some of the situations are thrilling. One is held in tense suspense throughout because of the danger to Nova Pilbeam, the young daughter of Leslie Banks and Edna Best, who had been kidnapped by a group of international plotters so as to prevent her father from giving information to the police against them. One feels deep sympathy for the parents who are forced to keep silent for the sake of their child. A situation that will bring tears to the eyes is that in which the kidnappers permit Banks to see his daughter for just a moment. The child's tears and the father's joy at seeing each other are heart-rending. The closing scenes are the most exciting—the police surround the kidnappers' hideout and attempt to shoot their way in. To add to the excitement, Nova, the child, attempting to escape, is followed to the roof by one of the kidnappers. The one drawback as far as American audiences are concerned is the thick English accents of all the players.

In the development of the plot Banks, following the wishes of his dying friend, who had been shot by some plotters, goes to his friend's room and there finds a slip of paper giving information to the effect that the life of an important diplomat was endangered. Just as Banks is ready to turn this information over to the British Consul he receives a note from the criminals telling him that his child had been kidnapped and that if he divulged the information they would kill her. He naturally refuses to talk to the representatives of the Consul and, accompanied by a friend, he sets out to find his child. From directions contained on the slip of paper he had found in his friend's room, Banks finally locates the whereabouts of his child. But the plotters, who had recognized him, imprison him. His friend escapes and notifies the police who surround the house, finally killing all the plotters. The child is saved.

The story is by Charles Bennett and D. B. Wyndham Lewis. The screen play is by Edwin Greenwood and A. R. Rawlinson. Alfred Hitchcock directed it well. In the cast are Peter Lorre, Frank Vosper, Hugh Wakefield, Pierre Fresnay, and others.

Not for children, adolescents, or Sundays. The kidnapping incident naturally makes it an unpleasant entertainment for parents. *Suitability, Class B.*

"Death Flies East" with Florence Rice and Conrad Nagel

(Columbia, Feb. 28; running time, 63½ min.)

A fair program murder melodrama. One is held in suspense because of the mystery that surrounds the murder of a passenger aboard an aeroplane. Florence Rice, another passenger, who was on her way from California to the death house in New York to obtain a confession from a man who was to be electrocuted, which confession would clear her name, wins one's sympathy. The fact that Florence, out on parole, was leaving California without police permission, thus taking a chance of losing her freedom, holds one in suspense. The comedy is just fairly amusing; the love interest is pleasant.

In the development of the plot Conrad Nagel, a passenger on the same plane, becomes interested in Florence. She tells him her story and he expresses faith in her. One of the passengers is poisoned and is rushed to a hospital where he is saved; but also one more passenger, a detective, is poisoned; he dies. Because of her police record Florence is accused of the murder. But Nagel has his own theories and sets out to prove that the murderer was the man who had been taken to the hospital. The man confesses and Florence is cleared but is held on another charge, that of leaving the city without police permission. Conrad goes to New York to obtain the confession for Florence, but when he arrives there he finds that the man had already died in the electric chair. He learns, however, that he had left a confession that cleared Florence. Florence and Conrad decide to marry.

The story is by Philip Wylie, and the screen play by Albert De Mond and Fred Niblo, Jr. Phil Rosen is the director. In the cast are Raymond Walburn, Irene Franklin, and others.

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. *Suitability Class B.*

"The Little Colonel" with Shirley Temple and Lionel Barrymore

(Fox, Feb. 22; running time, 81 min.)

Very good. It is a treat for the Shirley Temple fans. Despite a weak and slow-moving story, Shirley is better and more loveable than ever and by her personal charm overcomes the plot defects. Added to her other talents is the fact that she dances in her two appearances with Bill Robinson, the famous colored tap dancer, like an expert. One of the best situations is that in which Bill, in order to get Shirley to go upstairs to bed, shows her a pleasant way of going up and starts doing a tap dance up and down the steps of the stairway. Shirley is amused and decides that she, too, wants to do that; and she follows him in the dance without much difficulty. At another time she does intricate tap dancing with him. Comedy is provoked when Shirley loses her temper and shows her grandfather, Lionel Barrymore, that she can be as stubborn as he is. The background is that of the South a few years after the Civil War, and Shirley wears some old-fashioned costumes; yet she looks adorable. The closing scenes, done in technicolor, should be particularly pleasing to children:—

Evelyn Venable, Barrymore's daughter, marries John Lodge, a Yankee, and is disowned by her father. She and Lodge live out west where Shirley is born. Because of the dangers out west, Evelyn returns to the South with Shirley where she lives in a small cottage she had inherited from her mother, and which adjoined her father's estate. Lodge remains in the West to make his fortune. Barrymore does not visit his daughter but becomes acquainted with Shirley and learns to love her. Lodge, who had been duped by Sidney Blackmer to buy worthless property, returns home ill and without funds. Shirley is sent to live with Barrymore until her father recovers. In the meantime Lodge's property had become valuable because it was needed by the railroad people. Blackmer comes to Lodge's home, intent on obtaining the deed. Shirley, sensing that something was wrong, rushes to Barrymore for help. He arrives in time to outwit Blackmer, who is arrested. Barrymore becomes reconciled with son-in-law as well as with his daughter.

The story is by Annie Fellows Johnston; the screen play, by William Conselman. David Butler is the director, and B. G. DeSylva the producer. In the cast are Alden Chase, William Burress, and others.

Good for children, adolescents, and Sundays. *Class A.*

"Woman In Red" with Barbara Stanwyck and Gene Raymond

(First National, Feb. 16; running time, 67½ min.)

Just fair entertainment. The story is not particularly novel; however, the attention is held because of the sympathy one feels for Barbara Stanwyck, who was trying to make a real man out of her impoverished but aristocratic husband. The fact that Barbara testifies in court for a friend accused of murder, thereby involving herself in a scandal although she was innocent, adds to the respect one feels for her. Gene Raymond is somewhat a weak character and fails to win one's sympathy. It is not until the very end that he breaks away from his family and asserts himself. The romantic interest is pleasant.

In the development of the plot Barbara, a professional rider employed by wealthy people to ride their horses in races, marries Gene, much against his family's wishes. At one time the family had been wealthy and they could not forget their position. Barbara induces Gene to use their estate as breeding stables for racers. She borrows money from a friend without telling Gene where it came from. Wanting to repay this friend for his kindness, Barbara, while Gene is away on business, accepts an invitation to be his guest aboard a yacht where he was entertaining important business people. Barbara was to help entertain these people. At the last minute Barbara's friend receives word that the engagement had to be broken. Dorothy Tree, the friend's former mistress, comes aboard drunk. While quarreling with the friend she falls overboard and drowns. The friend puts Barbara ashore not wanting to involve her in a scandal. He is arrested and tried for murder. Barbara, feeling that her testimony was necessary, goes to court and testifies for her friend. He is freed. Gene comes to Barbara's aid; he tells her he understands and believes in her.

The story is by Wallace Irwin. Robert Florey directed it. In the cast are Genevieve Tobin, John Eldredge, Philip Reed, Russell Hicks, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. *Suitability, Class B.*

"The Great Hotel Murder" with Edmund Lowe and Victor McLaglen

(Fox, March 8; running time, 71 min.)

A fairly good murder mystery melodrama. It holds the spectator's attention throughout. It should please particularly the followers of this type of entertainment since the solving of the mystery is worked out logically, the murderer being the one least suspected. Lowe and McLaglen continue in their friendly bickering. This time their quarrels are about each other's merits as a detective, instead of about women, as has been the case heretofore. The closing scenes are exciting and at the same time laugh-provoking, because of the stupidity of McLaglen, who refuses to take Lowe's advice about not trusting his assistant, John Wray. The love interest is incidental:—

When one of the hotel guests is found poisoned, McLaglen, a hotel detective, starts an investigation. He is assisted, though unwillingly, by Lowe, a writer of detective stories; he has contempt for Lowe's abilities. Several persons are suspected, particularly C. Henry Gordon, a poison expert, who had been friendly with the murdered man. After much excitement during which both McLaglen and Lowe are in danger of being killed, Lowe solves the mystery; he proves that Henry O'Neill, who had been intimate with the murdered man's wife, had poisoned the husband when he threatened to expose the affair.

The story is by Vincent Starrett, the screen play by Arthur Kober, and the direction by Eugene Forde. John Stone is the producer. In the cast are Rosemary Ames, Mary Carlisle, William Janney, Charles C. Wilson, Herman Bing, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. *Suitability, Class B.*

"While the Patient Slept" with Aline MacMahon and Guy Kibbee

(First National, March 9; running time, 65 min.)

Just an ordinary program murder melodrama. Although there is mystery surrounding the two murders, the story is inane and barely holds the spectator's attention. Different persons keep walking in and out, nothing actually happens, and no one does anything to awaken sympathy. It is doubtful if it will entertain even followers of this type of melodrama because it is so silly. The comedy is provoked by the usual method of having a stupid detective, this time played by Allen Jenkins, shriek at people and attempt to solve the murders. The love interest is hardly romantic for it centers around Aline MacMahon and Guy Kibbee.

In the development of the plot the family of a wealthy old man gather at his home when he becomes ill. Aline MacMahon, the nurse, Henry O'Neill, the lawyer, and the servants, are the only outsiders present. Robert Barrat, the old man's son, is killed when he attempts to steal a small statue of an elephant from his father's room. Guy Kibbee, a detective, is sent to investigate the case. During the investigation another murder occurs, that of the butler. The old man's other son, also played by Robert Barrat, comes to the house when he is released from prison, to protect his father. At first he is suspected of the murders. But finally Kibbee solves the mystery by proving that O'Neill was the murderer, his intention being to keep the fortune that the old man had left in his trust by killing off the heirs.

The story is by M. G. Eberhart, and the screen play by Robert Lee and Eugene Solow. Ray Enright is the director. In the cast are Lyle Talbot, Patricia Ellis, Hobart Cavanaugh, Dorothy Tree, and others.

Because of the murders it is unsuitable for children, adolescents, or Sundays. Harmless for adults. *Suitability, Class B.*

Note: It may go well in small towns and in the cheaper class theaters in big cities.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Crimson Trail," "Dos Noches" (Spanish), "The Little Colonel," "Melodie Der Liebe," "Northern Frontier," "One More Spring," "Roberta," "Roman Einer Nacht," "Sweet Music," and "When a Man's a Man."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "All the King's Horses," "School for Girls," "Strange Wives," "Transient Lady," and "The Whole Town's Talking."

as you must know from my correspondence with you and from our personal visit some time ago. I am altogether convinced of the sincerity of H. R., and I have placed much reliance on the reviews of pictures published in your reviewing service.

However, I think that you have gone a little out of your field in trying to decide an issue which must be decided within the Catholic Church. The comparative merits of the Chicago and the I. F. C. A. reviews is a matter that must be fought out in Catholic circles. And it is being fought out. The Alumnae reviews are now being used by a number of dioceses, including Brooklyn, Buffalo, Providence, St. Paul, Rochester. In each of these places such a program is followed with the approval of the local ordinary. If the latter and his representatives see grave reasons for using the one source of reviews instead of the other, the whole matter is very evidently open to debate: and the debate should be allowed to settle itself in the quarters where it originated.

Some people are under the impression that the recent statement of our bishops in Washington made the use of the Chicago lists mandatory. This is an error. The use of the lists was merely recommended. There resulted a dilemma. On the one hand was the advantage of uniformity. On the other was a very evident unfairness in the Chicago listings: unfairness, mind you, to the producer and the exhibitor. Even after the appointment of Mr. Breen, pictures were being declared "indecent" and "unfit for public entertainment" which, in the opinion of many priests, were not deserving of such stigma. Result? An effort to have such pictures cancelled, and even to boycott the theaters running them (many independents included), when the basic reason of the "indecentcy" was open to grave question.

The I. F. C. A. reviewers, on the other hand, have only published for general consumption lists of approved and unobjectionable pictures. They have refused to recommend some pictures: but they have not drawn up these rejections into black lists and scattered the black lists all over the land. Which method, do you think, is more acceptable to the average theater owner?

On top of this, we have here locally, in Buffalo, adopted the program of picking out here and there a picture about whose indecency there could be no possible question, and protesting the showing of that picture in all our local theaters.

There is all the difference in the world between the two modes of attack. For example, we did not locally commend "Broadway Bill." We did not put it into a black list and call it indecent; nor did we protest its showing anywhere, or even hint at such a thing. We simply did not carry it in our recommended list. Why? Because the subsidiary romantic plot of the picture was solved by a divorce and remarriage—remarriage to the former wife's sister, which made the thing still more distasteful. Your own publication recognized this element in the picture (Dec. 15, 1934). Should we, under such circumstances, place our public approval upon the picture because there are other people in the community who see nothing objectionable in a man divorcing his wife and marrying her sister? After all, everybody knows that the Legion of Decency is Catholic. We are not forcing our ideas or our philosophy of life or our movie recommendations down other people's throats. We publish our film lists primarily for our Catholic people. If others want to use them, they must take along with the recommendations the convictions of the group that made them.

We in this territory have believed consistently that the indiscriminate broadcasting of black lists was unfair to the exhibitors, especially the independents. Who has suffered most from such broadcasting? Not the larger, producer-controlled theater, which got the first runs of pictures produced after July 15—and practically all of these have been unobjectionable—but the smaller, independent exhibitor, who got the older crop of films, in which the proportion of indecent pictures was much larger. In all fairness, therefore, we here have been chary about black lists and boycotts, and have only rarely protested directly to the distributor and exhibitor, without a grand ballyhoo and a universal advertising of objectionable films.

If you do not think the exhibitors, especially the independent ones, appreciate such an attitude much more than they do the Chicagoesque broadcasting of black lists, communicate with the local office of the Theater Owners of Western New York.

I have no information at present on exactly what Mrs. Looman said about suicide. What I think she did say was that when suicide (like divorce) was justified on the screen

and offered the solution to the plot, the picture was not recommended by her reviewers. This I believe to be perfectly rational; and it has nothing to do with "Catholic dogma." Suicide is wrong by the natural law to any one who believes in God; and to justify suicide on the screen is to justify something naturally unethical.

The above is reinforced by what I have seen of the Alumnae reviewers' reasons for rejecting pictures. For example, they did not carry "Limchouse Blues" as recommended because of a general spottiness and sordidness in the picture. There is not a word in their criticism about the very palpable suicide that takes place in the picture. Why? Because the suicide is not presented as being justifiable.

On the other hand, Chicago, which is so eminently fair, according to your way of thinking, placed "Limchouse Blues" in Class C; and dioceses like Detroit have gone ahead protesting the showing of "Limchouse Blues" all over the place. What is so horribly wrong about that picture? Though it may not merit a positive recommendation, that does not of necessity prove it to be "indecent and immoral and unfit for public entertainment." (Incidentally, Mr. Harrison, my quotation is correct; not yours of Dec. 29,—*"unfit for family patronage."* Class C in Chicago means, and has meant from the beginning, unfit for any decent audience whatsoever.) Furthermore, "Limchouse Blues" in H. R. itself was put down as being in Class B—unfit for children, etc.

Here we said nothing about this picture, except to protest its being shown on family and Saturday nights, when so many children are at the theaters. Which system appeals to you as being fairer? Which system is the more liberal?

Again, Chicago places "The Firebird" in class C. What is there positively indecent about that picture? You yourself, Mr. Harrison, put it in Class B; and we simply failed so far to recommend it.

Chicago placed "Of Human Bondage" in Class C. You said it was unfit for children, etc.; we failed to recommend it.

Just where, I ask again, is the greater liberality and the greater fairness? I could cite other examples: but space does not allow.

Please note this fundamental difference between Chicago and the I. F. C. A. reviewers. In Chicago rejection of a picture means publication in Class C and inclusion on a black list. With the Alumnae, failure to recommend a picture may mean various grades of moral offensiveness, from an objectionable atmosphere to positive and definite indecency. Between these limits there are many grades. Moral issues cannot always be plotted in geometrical curves.

Sincerely,
EDWARD S. SCHWEGLER, D.D.

Harrison's Reports (Feb. 23), "a reviewing service free from the influence of film advertising," criticizes the action of some Catholics who insist on publishing their own movie lists, instead of utilizing and, if necessary, supplementing the classification put out by the Chicago Council, Legion of Decency and endorsed for general circulation by the meeting of the bishops in Washington last November. Harrison's adds:

"If Bishop Gallagher of Detroit, known as the fighting bishop, was big enough to give up his own list . . . every other Catholic should follow his example; that is, if results are the only consideration. . . ."

"On behalf of the independent theater owners, I desire to protest against the confusion that is again being created by these disagreements among Catholic organizations. . . . We are entitled to have uniformity, so that no injustice may be done to any one. Otherwise the results that have so far been attained will be destroyed."

Harrison's Reports waged the battle for clean films almost singlehanded among movie periodicals for 16 years before the Legion of Decency, and its editor has well merited the consideration of his views by all those interested in keeping up the united front and concerted action which are necessary to prevent a new flood of salacious photoplays.

Joseph Breen has done marvelous work since last July in cleaning the screen; but no matter how great his zeal and ability, his efforts will be successful only so long as the friends of decency exert a powerful and united pressure against immoral films at the box office.—*Michigan Catholic*, February 28.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MARCH 16, 1935

No. 11

A New Bill in Congress Against Block-Booking

The Honorable Samuel B. Pettingill, Congressman from Indiana, has introduced in the House of Representatives, a Bill (H. R. No. 6467) to outlaw block-booking and blind-selling, and to correct other abuses that are now prevalent in this industry.

The Bill was drafted by a group of distinguished and influential public-spirited citizens with the aid of the Legislative Drafting Bureau of Columbia University, representatives of exhibitors collaborating. It declares compulsory block-booking injurious to the interests of the public; it provides against its continuance by any device or subterfuge, and requires of the distributor to furnish the exhibitor an accurate synopsis on all motion pictures of greater length than two thousand feet describing all scenes, and giving all dialogue, dealing with immorality. The Bill makes unlawful the circulation in interstate commerce of any picture that violates the provisions of the Bill. And to make the prohibitions effective, it provides for penalties as well as for an injunctive relief, to be invoked by the United States District Attorneys, acting under the direction of the Attorney General.

In bills of this nature introduced in Congress in the past, there were provisions that furnished the big producer-distributors with talking points which enabled them to defeat these bills by exaggerating to the members of Congress their effect. These provisions have been left out of this Bill. The provisions, for example, that authorized the Federal Trade Commission, a governmental agency, to settle disputes between exhibitors and distributors, particularly in the matter of price, provisions which were contained in both the Brookhart and the Patman bills, have been dropped to avoid giving the producers an opportunity to raise the troublesome question of the law's constitutionality. But if the distributors, because of a lack of such a provision, should try to penalize an exhibitor for exercising his right of selection conferred on him by this Bill, they would risk prosecution, for in the action the Government might bring against them they would have to justify the great difference in the price they would ask for a single picture the exhibitor might want and the price of such picture if the exhibitor were offered the entire block.

With the controversial features removed from it, the Pettingill Bill, supported as it is by the most influential civic organizations in the country, has the brightest chances of being enacted into a law if every one of you should put your heart and soul back of it. Perhaps you will never come upon a more favorable opportunity to have a bill outlawing block-booking and blind-selling enacted into a law, for the fight the churches have waged against indecent pictures in the last few years, particularly in the last ten months, have so aroused the interest of the public that there is hardly a single American citizen but understands what block-booking and blind-selling mean.

If you are a member of an organization, have its secretary obtain a number of copies of the Bill for you for distribution among the different organizations in your town urging them to give this Bill their support. In addition, use your screen to urge your patrons to write to their Congressmen asking them to support it, not only by voting for it but by urging their fellow-Congressmen to vote for it also.

The chief underlying cause of all evils that exist in this industry is ownership of theatres by the producers. By controlling a large number of play-dates they are able to impose their own terms upon all other distributors, particularly upon those who own theatres. If a theatre-owning producer wants his film booked by his rival distributor, he must accept the conditions imposed on him by such rival. The effect of such a condition is naturally to bar competition by you, the independent exhibitors. And you, finding it im-

possible to obtain early-run films, are compelled to sell your theatre as unprofitable; and if you do not wish to sell it or you cannot obtain the right price for it, you conduct it at a loss. If the restrictions for buying film are removed, the theatre owning producers will not find it so easy to monopolize the theatre-going crowds. You will then come into your own. You can see for yourself, then, how necessary it is for every exhibitor to fight for the enactment of this Bill into a law.

Remember the number of the Bill: H. R. No. 6467!
* * * (see page 47)

A hearing on the Bill will be held by the House Committee on Interstate Commerce in about three weeks. The following are its members:

DEMOCRATS

Sam Rayburn (Chairman), Texas; George Huddleston, Alabama; Clarence F. Lee, California; Robert Crosser, Ohio; Parker Corning, New York; Alfred I. Bulwinkle, North Carolina; Virgil Chapman, Kentucky; Paul H. Maloney, Louisiana; William P. Cole, Jr., Maryland; Samuel B. Pettingill, Indiana; Edward A. Kelly, Illinois; Edward A. Kenney, New Jersey; George E. Sadowski, Michigan; Joseph P. Monaghan, Montana; Edward C. Eichler, Iowa; Theodore A. Peyser, New York; Thomas J. O'Brien, Illinois, and David D. Terry, Arkansas.

REPUBLICANS

John E. Cooper, Ohio; Carl E. Mapes, Michigan; Charles A. Wolverton, Pennsylvania; Pehr G. Holmes, Massachusetts; Schyler Merritt, Connecticut; B. Carroll Reece, Tennessee; and James W. Wadsworth, New York.

GOLDWYN TO PRODUCE "BARBARY COAST"

According to an announcement by United Artists made last week, Samuel Goldwyn has reversed his former decision, the result of public pressure, and will now produce the Herbert Asbury novel "Barbary Coast."

As I explained in the forecast of this book, which was published in the 1933-34 FORECASTER, "Barbary Coast" is one of the filthiest, vilest and most degrading books that have ever been chosen for the screen.

The material will not, of course, reach the screen as it is in the book—Mr. Goldwyn dares not show even part of what is described in it. But there is no basis whatever for a motion picture, for the book is merely a record of the history of Barbary Coast, the San Francisco underworld. The book relates disgraceful scenes, enacted even by children under age. It is manifest, therefore, that Mr. Goldwyn, in choosing this book for a picture, was prompted, not by the suitability of the material for a talking picture, but by the sordid notoriety the book has attained.

In producing this book, Mr. Goldwyn will accomplish two things: he will profit under false colors, and will advertise the book by the use of your screens.

No matter how much Mr. Goldwyn may cleanse the book; he will not be able to avoid giving the impression that the moving picture producers are just waiting for the opportunity to revert to type—that, as soon as public pressure is removed, they will go back to wallowing in mud.

On behalf of the decent element of the motion picture industry, particularly the independent theatre owners, HARRISON'S REPORTS protests against the putting of this book into pictures and informs Mr. Goldwyn that it will leave nothing undone to compel him to abandon production of it.

"Laddie"*(RKO, released April 5; time, 69 min.)*

"Laddie" will go down in the history of the business as another unexpected hit, to prove for the ten thousandth time that the sure bets are not those that ignite the sexual passions but those that appeal to the innermost corners of the heart. And "Laddie" certainly does that. Not only is the story charming and sympathy awakening; the work of little Virginia Weidler, about six or seven, adds distinction to it. Little Virginia is going to capture the hearts of the American people just as did Shirley Temple and Freddie Bartholomew. She is an intelligent child, with a sparkling eye; and although at times she seems to be a little too precocious, saying things that are beyond her age, no one will take offense at it; her personal charm and her good-heartedness towards her brothers and sisters and parents seem to give her the right to be a little precocious and impish. The part of the "princess" seems to have been created by the late Gene Stratton Porter, the author, for Gloria Stuart, and John Beal does tolerably well as Laddie. Several scenes will make one gulp. Most of these are the work of little Virginia. One of them, however, is the result of Donald Crisp, who takes the part of hard-hearted father, who wants to shoot and kill his son for having disgraced him. The scene in which he is shown kneeling by the bedside of his ill son and embracing him will certainly wet the eyes of every human being who will see it.

Ray Harris and Dorothy Yost have handled Gene Stratton Porter's novel of life in an Indiana farm with taste in making a screen play out of it, and George Stephens directed it most ably. Thus Pandro Berman, the producer, adds another bead to his string of successful pictures. The picture was cast well.

It should be shown in every theatre, to all members of the family, on any day of the week. *Class A*, both in quality and suitability.

"High School Girl"*(Bryan Foy; running time, 55 min.)*

This is similar in theme to Columbia's "What Price Innocence?" As in that picture this is not entertainment but a lecture to parents to teach their daughters the facts of life. All it amounts to is an unpleasant sex picture since it shows young boys and girls sneaking out of their homes for trysts, petting, kissing, and eventually becoming intimate. One feels sympathy for Cecilia Parker, the young daughter who finds herself in an embarrassing position but cannot confide in her mother; but that is not enough to hold the interest.

In the development of the plot Helen MacKellar treats her daughter Cecilia as if she were a child instead of a young lady. The girl becomes intimate with Noel Warwick, a school chum, and when she realizes she is going to have a baby she is frantic. She tells her brother about her predicament and he, with the help of Crane Wilbur, a former instructor in their high school who had been expelled because he had attempted to teach the pupils facts about sex life, takes Cecilia out of town. He tells his parents that he and Cecilia are going to spend their vacation together. Cecilia becomes very ill and the brother is forced to call his parents and tell them everything. At first the mother blames Cecilia but after a lecture from Wilbur realizes she had been negligent in her duties as a mother. When Cecilia recovers she marries Warwick, who tells her he had always loved her.

The original story is by Crane Wilbur, who directed the picture. In the cast are Carlyle Moore, Jr., Mahlon Hamilton, and others.

Unsuitable for anybody. *Class C*.

"Great God Gold" with Sidney Blackmer and Martha Sleeper*(Monogram, March 1; running time, 70 min.)*

Although produced flawlessly so far as casting, direction and acting are concerned, "Great God Gold" is an ordinary program melodramatic fare, unpleasant in its constitution. No one can feel pleasure in watching the acts of human beings plotting nefarious acts and getting away with them. The chief character accepts from a group of dishonest lawyers a proposition to go into the receivership racket, and even though at first he rejects their offer the sight of the law firm's beautiful secretary makes him change his mind and he accepts the proposition. Not only does dishonesty predominate throughout the picture; there is immorality, for the chief character establishes illicit relations with the wife of one of the members of the firm. The first receivership this crooked bunch engineers causes the sui-

cide of the heroine's father, an honest and upright citizen; he took his own life rather than stand the disgrace of being unable, through the receivership that had been forced on him, to pay those who had lent him money. And the worst of it is the fact that the chief crook does not pay for his acts by lawful means; he is shot and killed by the husband of the woman with whom he had secret relations.

Albert J. Meserow and Elynore Dalkhart wrote the story, Norman Houston adapted it, and Arthur Lubin directed it. Sidney Blackmer, Martha Sleeper, Regis Toomey, Gloria Shea, John T. Murray and others are in the cast.

Unsuitable for young folk and for children, not a good Sunday show. Not for the better houses, and its suitability for the others is *Class B*.

"Living on Velvet" with Kay Francis, George Lucant and Warren William*(First National, March 2; running time, 75 min.)*

Only moderately entertaining. It might hold the attention of those among the sophisticated who are interested in psychological dramas, but it should bore the masses because of the slow action. The comedy is forced and at times ridiculous, the story is thin, and the actions of George Brent (hero) annoying. For instance, he is caustic and bitter, and vents his ill humor on people who try to be kind to him. Even in his relationship with Kay Francis (heroine) he is selfish, satisfying his own whims to the discomfort and unhappiness of Kay. One feels sympathy for Kay who struggles to help Brent; also for Warren William because of his kindness and understanding:—

Brent's father, mother and sister are killed in an accident to an aeroplane which he was flying, but he comes out unharmed. Becoming embittered, he lives a reckless life; he defies death, squanders his fortune, and returns to America broke. His friend, Warren William, takes him to a party to meet Kay Francis, whom William hopes to marry. When Kay and Brent meet it is love at first sight. Despite family objections Kay marries Brent and they live in a small house rented to them by William. Kay tries to help Brent change his views about life but she does not succeed. When Brent receives \$8,000 for stock which he held, Kay is happy that they will now be able to buy what they need. But Brent uses the money for a second hand aeroplane, incurring an additional debt of \$2,000, and she feels miserable. Her patience becoming exhausted, she leaves him, hoping that the separation will cure him. But when he is injured in an automobile accident she rushes to his side. When he recovers he is completely changed in his outlook and there is a happy reconciliation between them.

Jerry Wald and Julius Epstein wrote the screen play as well as the story; Frank Borzage directed it. In the cast are Helen Lowell, Henry O'Neill, Russell Hicks, Maud T. Gordon, and others.

Suitable for children, adolescents, and Sundays. *Class A*.

"The World Accuses" with Vivian Tobin, Dickie Moore and Cora Sue Collins*(Chesterfield, November 15; running time, 58 min.)*

A nice program picture, interesting, appealing and pleasing, toward the end offering also some thrills. Vivian Tobin awakens considerable sympathy because of her persecution by her meddling mother-in-law, and because her child is taken away from her when her husband, hit by a notorious character on the jaw, is killed when his head strikes against something sharp. The thrills are caused in the closing scenes where Dickie Moore and Cora Sue Collins, charges of Vivian Tobin, head of a day nursery, are trapped in the attic of the nursery by the notorious character, who had broken jail and had gone to the heroine, and had compelled her to hide him in the attic, under threat of telling the world that she is the woman who had attained so much notoriety during his trial. The convict threatens to kill the children if the police should force their way to the attic. The children, while the convict was not looking, sneak out to the roof and the convict, when he goes out to recapture them so as to use them to bargain for his liberty with, is shot and killed by the police. Dickie Moore and Cora Sue Collins are charming youngsters. Miss Tobin does excellent work.

The story is by Charles Belden. Charles Lamont directed it under the supervision of Long Young. Mary Carr, Robert Elliot, Jameson Thomas, Barbara Bedford and others are in the cast.

Since the gangster situations are not shown in a demoralizing way, it is suitable for the entire family. Suitability, *Class A*.

"Vanessa: Her Love Story" with Helen Hayes and Robert Montgomery
(MGM, March 1; running time, 74 min.)

A fair romantic drama. Its appeal is directed to women more than to men. There is too much talk and too little action. MGM has made some radical changes in adapting this from the Hugh Walpole novel, particularly in the relationship between the hero and the heroine, which now has no sex implications. But it remains a depressing and at times unpleasant entertainment because of the harrowing experiences the heroine is forced to live through before marrying the hero—death of her father, insanity of her husband, and thwarted love. One feels deep sympathy for the heroine when she renounces love in order to remain with her sick, insane husband. At the same time, during the situations that show her with her insane husband, one cannot overcome the feeling of revulsion. There is some comedy relief in the eccentric behavior of May Robson, as the heroine's one hundred year old grandmother:—

After a year of roaming the world, the hero returns certain of his love for the heroine; they announce their engagement. Three days before the marriage a fire breaks out in the heroine's home and her father perishes. Blaming the hero for her father's death because he would not let her go into the burning house (he knew her father was already dead from a heart attack) she sends him away, telling him she does not want to see him again. While intoxicated the hero marries a common barnmaid. The heroine, realizing how unfair she had been to the hero, goes to him asking him to marry her only to learn that he was already married. Lonesome and unhappy she marries her cousin, a nervous, high-strung person, who eventually becomes insane and torments her about her love for the hero. Montgomery, when his wife leaves him and his baby dies, joins the Foreign Legion and loses an arm in the service. He returns to England and meets the heroine. He finds out about her unhappiness and calls on her. The husband orders them both from his home; and yet he refuses to give the heroine a divorce. He becomes ill and the family prevail upon the heroine to return to her husband. Both she and the hero are miserably unhappy, until the husband dies, three years afterward. They then marry.

Lenore Coffee and Hugh Walpole wrote the screen play. William K. Howard directed it and David Selznick produced it. In the cast are Otto Kruger, Violet Kemble Cooper, Henry Stephenson, Lewis Stone, and others. (Coast review)

Unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B.*

"Love in Bloom" with George Burns, Gracie Allen, Joe Morrison and Dixie Lee
(Paramount, March 15; running time, 74 min.)

Very poor. It drags so much that it is doubtful whether many picture-goers will stay all the way through it. The vaudeville team of Burns & Allen, fine comedians, is wasted on a worthless story. The situation where J. C. Nugent, as the drunken father of Dixie Lee, enters the church just as a wedding ceremony was being performed, and conducts himself disgracefully, is in poor taste.

The story is supposed to be that of a young girl, the daughter of a crook, who had been helping her father to rob the rubes at a carnival side show; she runs away from her father, bent upon giving up that sort of life. In New York, she meets the hero, a penniless writer of lyrics, and the two fall in love with each other. Just as they are about to be married in a church, the father blows into town and, when he learns from their employer what they were about to do, rushes to the church to stop the wedding. He is so intoxicated that, after creating a rumpus, he falls in the aisle. The heroine, mortified, takes him away. Her humiliation is so keen that she decides to give up the hero and to follow the carnival. The hero, however, eventually locates her. He had become wealthy from selling his musical compositions and buys a half-interest in the heroine's father's carnival show. She is glad to see him and promises not to run away from him again.

The story is by Frank R. Adams; the screen play, by J. P. McEvoy and Keene Thompson; the music and the lyrics, by Gordon and Revel; the direction, by Elliott Nugent. Benjamin Glazer produced it.

With the exception of the scenes where the heroine's father is shown drinking excessively, the picture is not unsuitable for either children or adolescents. Harmless for adults, if they can stand it. *Suitability, Class A.*

"A Shot in the Dark" with Charles Starrett, Robert Warwick, Edward Van Sloan and Marion Shilling

(Chesterfield, February 15; running time, 65 min.)

A very good murder mystery melodrama, intelligently cast, directed and acted. The identity of the murderer is kept to the end successfully. The method Robert Warwick employs to unravel the murder mystery is interesting. The spectator is held in pretty tense suspense to the very end:—

A student, friend of the hero, is found hanging from a rope outside the window of their dormitory by the hero, who had slept in another student's room when he found their room locked, and the hero's father, interested in criminology as a hobby, suspects foul play instead of suicide, as it was made to appear. When the doctor confirms his suspicions of murder, the college requests him to undertake the case of finding out who was the murderer. Taking up the first clue and following it up, he comes upon other clues and finally upon the fact that the murder had been committed by the organist of the college: it comes to light that he had supposedly married the dead boy's mother once but she later found out that the marriage was not legal. She had already given birth to a child—a boy. To forget the unfortunate affair she gives the baby to a French family to rear. She married again and had a child—a boy. When her husband died he left a big fortune to go to his son when of age. The organist had murdered the boy so that his own son might inherit the fortune.

The plot was founded on the *College Humor* story "The Dartmouth Murders," by Clifford Orr; the story was adapted and the screen play written by Charles Belden. Charles Lamont directed it under the supervision of Lon Young. Dorris Lloyd, Helen Jerome Eddy, James Bush and others are in the supporting cast.

Because of the deliberate cold-blooded murders the picture may not be just the sort little children and very young folk should see, but it is harmless for adults. *Suitability, Class B.*

"Life Begins at Forty" with Will Rogers
(Fox, March 1; running time, 79½ min.)

Excellent! It is a good human-interest comedy, able to hold the spectator's attention well throughout. Most of the comedy is provoked by the methods Will Rogers uses to ridicule George Barbier, his enemy. One of the situations that will provoke hearty laughter is that in which Rogers and Barbier have a duel: Rogers arranges that, when he fires the shot, Slim Summerville, who was sitting on the branch of a tree concealed, will throw tomatoes on Barbier's head. Barbier, thinking that the tomato juice was blood and that he was dying, makes farewell speeches, only to find that it was all a joke and that Rogers already had printed a special edition of his newspaper relating the facts. The funniest situation of all is that in which Rogers prevents Barbier from making a speech to guests assembled at a picnic and hog contest sponsored by Barbier: With the aid of hogcallers, Rogers' plans work perfectly—the hogs broke loose, upsetting the grandstand and all the tables that were set with food. The spectator is held in fair suspense because of Rogers' efforts to clear Richard Cromwell, who had been accused of a crime unjustly. The love interest is pleasant:—

When Cromwell returns to town after having served a jail sentence for robbery, Rogers prevents him from doing anything rash in an attempt to prove his innocence. He engages him as his assistant in his newspaper. Barbier, the banker who had caused Cromwell's arrest, warns Rogers to discharge Cromwell and when Rogers refuses he takes away his newspaper by foreclosing the mortgage he held on the machinery. Barbier's son is made the new editor. But Rogers, by publishing another paper in opposition and advocating the election of Slim Summerville, a lazy whittler, as school head in place of Barbier, starts trouble again. Rogers eventually obtains information that proves that the person who had stolen the money was Barbier's own son. Barbier apologizes to Cromwell and offers him a position in the bank; he gives back the old newspaper to Rogers. Cromwell and Rochelle Hudson, being in love, marry.

Although the picture carries the title of Walter B. Pitkin's book, nothing has been taken from the book except the title. Lamar Trotti wrote the screen play; George Marshall directed it. Sol Wurtzel is the producer. In the cast are Jane Darwell, Sterling Holloway, Roger Inhof, and others. Suitable for children, adolescents, and Sundays. *Class A.*

"BABOONA" NOT A "PHOTOPLAY"

Some of the exhibitors who have Fox pictures under contract have informed me that they are refusing to accept "Baboona" on the ground that it is not a "photoplay," as it is commonly understood in the trade and as all contracts call for, and they have asked me to render an opinion, because the Fox representatives insist that it is a photoplay and that they must accept it as such.

If it is necessary to give the Fox representatives a course in etymology, that is, in word derivation, HARRISON'S REPORTS will gladly do it.

Under the heading "Group K-2," in the Schedule of the Fox contract, there is said the following:

"There are licensed for exhibition hereunder all of the sound photoplays of feature length, . . ."

What is the meaning of the word PHOTOPLAY?

PHOTOPLAY is a composite word, consisting of the prefix, or "combining word," PHOTO, derived from the Greek word PHOS, meaning *light*, and of the Anglo-Saxon word PLAY.

According to Funk & Wagnalls dictionary, one of the definitions of the word PLAY is the following:

"A dramatic composition for scenic representation by speaking or acting, as a tragedy, comedy, farce, melodrama or pantomime—Compare DRAMA.

DRAMA: "A composition, in prose or in poetry, usually intended to be acted upon the stage, presenting a story by means of characters speaking and acting in situations contrived to develop a plot, and with such accessories of scenery, stage machinery, costume, etc., as are fitted to produce an impression of reality; play . . ."

The dictionary gives a definition also of the composite word PHOTOPLAY: "A play in which motion pictures and condensed dialogue are projected on the screen." This definition is the same in every respect as that which is understood in the trade.

Since "Baboona" is not a "dramatic composition, such as, either tragedy, comedy, farce, melodrama or pantomime capable of being projected on a screen by means of motion pictures and condensed dialogue, and has not been contrived to develop a plot but is merely the photographic record of wild animals taken in their natural habitats by means of a motion picture camera, it is not a "photoplay," as the contract calls for; therefore, no holder of a Fox contract is under an obligation to accept it as a picture belonging to his contract. In no publicity matter issued by Fox was there any mention made about a picture of this kind; consequently Fox cannot assert that it has the right to deliver it under its contracts since the contracts do not specify the sort of pictures it will deliver.

In addition to its not being a photoplay, "Baboona" is also a foreign-made picture and those exhibitors who have a clause in their contracts giving them the right to reject all foreign-made pictures may reject it also on this ground.

By the way, when this paper declared that "The First World War" was a foreign-made picture in addition to its not being a photoplay, the Fox representatives asserted that it is not a foreign-made picture, citing the fact that Lawrence Stallings, the well known author, compiled it.

According to this reasoning, then, all a producer has to do to evade his contract calling for the rejection of all foreign pictures is to "shoot" the pictures abroad and assemble the negatives, and print the positives, in the United States and then assert that they are American-made. Too ridiculous. Assembling the different scenes in America does not make a picture American-made.

"Baboona" is an animal-travelogue (or "animallogue," if there were such a word) moving picture and nothing else; and it is foreign-made.

UNITED ARTISTS SUBJECT TO CODE'S CANCELLATION PROVISION

The Code Authority, by a decision it rendered February 28, reiterated that the pictures released by United Artists are subject to the cancellation provision of the Code.

The case at issue was that which was brought by Mr. F. W. Anderson, of the Egyptian Theatre, at DeKalb, Illinois; it was heard by the Chicago Grievance Board on September 11, last year: Mr. Anderson requested the elimination of "Catherine the Great," under the 10 per cent cancellation provision of the Code, and United Artists refused his request.

RIGHT TO PAY CODE ASSESSMENT EXTENDED CONDITIONALLY

The Code Authority, by a resolution it passed on February 28, has granted the right to those exhibitors who have assented to the Code but who failed to pay their dues on or before February 15 to pay them now, but their right to file complaints is not re-established until thirty days elapse from the day the executive secretary of the Code Authority accepts the payment.

That resolution will be in effect only up to March 30.

FOX'S TRI-ERGO PATENT SUIT LOST

The United States Supreme Court has put an end to William Fox's dream of controlling the motion picture industry; it has declared the Tri-Ergon Patents invalid.

There was a time when Fox could have made with the electrical companies a deal that would have netted him several million dollars and perhaps a steady annual income of pretty good proportions; but, as is usual with most human beings, greed made him lose that opportunity.

The disposal, practically, of that suit will certainly make the industry feel easy.

PRINT SHORTAGE

I have read in the March Bulletin issued by the Associated Theatre Owners of Indiana the following article under the heading, "Print Shortage":

"Scarcely a day passes but exhibitors come to our office telling us that they bought features at high rentals with the understanding that they would be able to run them shortly after their release dates. But when these exhibitors go into the exchange they find that the exchanges are now trying to handle their accounts with four or five prints which are entirely inadequate. These exhibitors then find that they have bought an early run of a feature with no chance to get the prints when they need them.

"How typical is all this of this crazy industry! We read in the trade papers that practically all the distributing companies made millions during the years of the depression when most theatres were badly in the red. Yet most distributors economize in the number of prints they make available to their accounts.

"Put this in your book right now and be sure to consider it when the time comes to make new contracts. Since the exchanges fail to provide themselves with sufficient prints to serve their accounts, you should buy their features on the basis of an old run. . . . Don't let them 'kid' you into paying for an early run when they cannot deliver it to you because they are not willing to have enough prints . . ."

The way to buy your features when the distributors reduce the number of prints is to insert into your contracts a provision calling for a refund for every day of delay in furnishing you with a print after the date on which you are supposed to show the picture. The distributors have no right to sell you a certain run and then refuse to supply you with a print to serve you with such a run. Certainly they know in advance the number of prints they intend ordering for each feature, and they should sell the "runs" in accordance with the number of such prints, and not with how much they can get out of you.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Annamarie" (German), "Burton Holmes," "Captain Hurricane," "Car 99," "Des Mesiter Detektiv" (German), "Dog of Flanders," "Coyote Trails," "The Ghost Walks," "Gold Diggers of 1935," "Hei Tiki," "Law Beyond The Range," "Life Begins at 40," "Lily of Killarney," "Living On Velvet," "The Lone Bandit," "Love In Bloom," "McFadden's Flats," "Man of Courage," "The Man Who Changed His Name," "Rainbow Valley," "Symphony of Living," "Tannenberg," and "Lover Divine" (New title for "The Unfinished Symphony").

CLASS B. (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Casino Murder Case," "Death Flies East," "Folies Bergere De Paris," "Great God Gold," "Gunfire," "I'll Love You Always," "Man Who Knew Too Much," "The Revenge Rider," "Secrets of Chinatown," "The Texas Terror," "Times Square La-lay," "Vanessa, Her Love Story," and "The Wedding Night."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MARCH 23, 1935

No. 12

The Pettengill Bill Against Block-Booking

The following is the exact wording of the Bill (H. R. 6472) the Honorable Samuel B. Pettengill, Congressman from Indiana, introduced in the House of Representatives on March 6:

"A BILL

"To prohibit and to prevent the trade practices known as 'compulsory block-booking' and 'blind selling' in the leasing of motion-picture films in interstate commerce.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the methods of distribution of motion-picture films in commerce whereby (a) exhibitors are required to lease all or a specified number of an offered group of films in order to obtain any individual desired film or films in the group, a trade practice sometimes known as 'compulsory block-booking,' and (b) films are leased before they are produced and without opportunity for the exhibitor to ascertain the content of such films, a trade practice sometimes known as 'blind-selling' are hereby declared to be contrary to public policy in that such practices interfere with the free and informed selection of films on the part of exhibitors and to prevent the people of the several States and the local communities thereof from influencing such selection in the best interests of the public, and tend to create a monopoly in the production, distribution, and exhibition of films. The Congress finds and declares that such methods and practices adversely affect and constitute a burden upon commerce, and it is the purpose of this Act to prohibit and to prevent such methods and practices in commerce.

"SEC. 2. For the purpose of this Act, unless the context otherwise requires—

"(1) The term 'motion-picture film' or 'film' means all motion-picture films (whether copyrighted or uncopyrighted), including positive and negative prints, and copies or reproductions of such prints, which films contain photographs or other subjects and are produced for public exhibition: *Provided*, That the term shall not include films commonly known as 'news reels' or other films containing picturizations of news events.

"(2) The term 'to lease' includes the making of a license agreement, contract, or any type of agreement whereby a film, the distribution of which is controlled by one of the parties, is to be supplied to and exhibited in a theater owned, controlled, or operated by the other party.

"(3) The term 'person' includes an individual, partnership, association, joint-stock company, trust, or corporation.

"(4) The term 'distributor' includes any person who engages or contracts to engage in the distribution of motion-picture films.

"(5) The term 'exhibitor' includes any person who engages or contracts to engage in the exhibition of motion-picture films.

"(6) The term 'commerce' means commerce between any State, Territory, or the District of Columbia and any place outside thereof; or between points within the same State, Territory, or the District of Columbia but through any place outside thereof; or within any Territory or the District of Columbia.

"For the purposes of this Act (but in no wise limiting the definition of commerce) a transaction in respect of any film shall be considered to be in commerce if the film is part of that current of commerce usual in the motion-picture industry whereby films are produced in one State, leased for exhibition in other States, and distributed to them through local exchanges in the several States, the films circulating from the exchanges and between the various exhibitors. Films normally in such current of commerce shall not be

considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this Act. For the purpose of this paragraph, the word 'State' includes Territory, the District of Columbia, and foreign country.

"SEC. 3. (1) It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer to lease for public exhibition films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation (a) as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or (b) as tends to require an exhibitor to lease such entire block or group or forego the lease of any number or numbers thereof, or (c) that the effect of the lease or offer to lease of such films may be substantially to lessen competition or tend to create a monopoly in the production, distribution, and exhibition of films; or to lease or offer to lease for public exhibition films in any manner or by any other means the effect of which would be to defeat the purpose of this Act.

"(2) It shall be unlawful for any person knowingly to transport or cause to be transported in commerce any motion-picture film which is leased, or intended to be leased, in violation of subdivision (1) of this section.

"SEC. 4. It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition any motion-picture film over two thousand feet in length unless such distributor shall furnish the exhibitor at or before the time of making such lease or offer to lease a complete and true synopsis of the contents of such film. Such synopsis shall be made a part of the lease and shall include (a) an outline of the story, incidents, and scenes depicted or to be depicted, and (b) a statement describing the manner of treatment of dialogs concerning and scenes depicting vice, crime, or suggestive of sexual passion. It is the purpose of this section to make available to the exhibitor sufficient information concerning the contents of the film and the manner of treatment to enable him to determine whether he desires to select the film for exhibition and later to determine whether the film is fairly described by the synopsis.

"If a motion-picture film which has been leased in commerce is substantially different from the synopsis hereinabove required, whether in respect of the outline or the manner of treatment, the exhibitor may cancel the lease as to such film without liability for breach of contract and may recover all damages suffered by him because of such difference, or he may retain the lease and recover damages as for a breach of warranty.

"SEC. 5. (1) Every person who violates section 3, or who fails to furnish the synopsis required by section 4, or knowingly makes any false statement in such synopsis, shall be deemed guilty of a misdemeanor and, on conviction thereof, shall be punished by a fine of not exceeding \$5,000 or by imprisonment for not exceeding one year, or by both such fine and imprisonment in the discretion of the court.

"(2) The several district courts of the United States are hereby invested with jurisdiction to prevent and restrain violations of this Act, and it shall be the duty of the several

(Continued on last page)

**"McFadden's Flats" with Walter Kelly,
Betty Furness, Andy Clyde and
Richard Cromwell**

(Paramount, March 22; running time, 64 min.)

Although it is not as comical and as satisfying as the version First National produced in 1927 with Charlie Murray and Chester Conklin, it is, nevertheless, a pretty good comedy, of a grade not far above that of program. There is a laugh here and there, provoked by the Irish brogue of Walter Kelly, and by the stinginess of Andy Clyde, who takes the part of the Irishman's Scotch friend. Richard Cromwell is fair as the Irishman's young son in love with the Scotchman's young daughter. Jane Darwell is good in the part of the Irish mother:—

Pa McFadden, who from a hod carrier had risen to the position of contractor, finds himself unable to finish the flats he had been erecting and Pa McTavish, his Scotchman friend, with whom he had been fighting like cats and dogs, orders his banker to advance him the money from his savings, without telling McFadden he did it. McFadden's daughter is in love with McTavish's son, but Pa McFadden will not consent to the marriage, for he has plans for her, although Ma McFadden favors the match. Miss McFadden is sent to a finishing school and she soon forgets young McTavish because of the son of a supposed-society family she had met. But when the son of this family, during a party her family had given to celebrate the finishing of the flats, makes an insulting proposal to her, she realizes how false they are and is glad to go back to young McTavish, who loved her devotedly. Old McFadden learns from the banker about the loan and McFadden, feeling grateful, consents to the marriage of the young folk.

Gus Hill wrote the old story, Arthur Caesar and Edward Kaufman wrote the screen play, and Ralph Murphy directed it, under the supervision of Charles R. Rogers. George Barbier, Phillis Brooks and others are in the cast.

Because of the situation where the son of the rich family makes an insulting proposal to Molly McFadden, it is not a fit picture for either children or adolescents, or to be shown on a Sunday. This scene is altogether unnecessary in that it does not add anything either to the dramatic or to the comedy values of the situation; it is just one of those stupid situations, stupidly included in a picture by lack of understanding what is elevating and what degrading. It may prove harmless for adults. *Class B.*

Note: If you cater to many people of Irish extraction, you should be careful about showing this picture. During the fight against "The Callahans and the Murphys" in 1929, the Irish complained also about "McFadden's Flats" as humiliating to the Irish race in that the hero, head of the hod-carriers union, is shown parading with a golden hod.

**"A Night At the Ritz" with William Gargan,
Patricia Ellis and Allen Jenkins**

(Warner Bros., March, 23; running time, 61 min.)

Just moderately entertaining. The story is somewhat inane. The first half moves very slowly. There is, however, comedy in the second half, particularly in the closing scenes where William Gargan makes frantic attempts to right a wrong that he had unknowingly committed. One of the most comical situations is where Allen Jenkins eats food prepared by Erik Rhodes, who believes himself to be a fine chef, only to be stricken by indigestion. The love interest is incidental.

In the development of the plot William, while having dinner at Patricia Ellis' home, comments on how delicious the food is. Erik, Patricia's brother, takes the credit for having cooked the meal. This gives William an idea for a good publicity stunt. He talks the manager of the Ritz Hotel into engaging Erik as chef, by first making him believe that Erik had cooked for royalty. William is horror-stricken when Patricia and her mother tell him that Erik does not know the first thing about cooking. William tries to inform the hotel manager about this but he thinks that William was trying to pull a fast trick on him. William is frantic on the night of the Bankers Association dinner; he expects to see all the guests poisoned by Erik's cooking. He is relieved when he finds out that the hotel manager, realizing that what William had told him was true, had engaged as a chef Erik's mother, who was really an excellent cook. Patricia and William marry.

Albert Cohen and Robert Shannon wrote the story and screen play. William H. McGann is the director. In the cast are Dorothy Tree, Berton Churchill, Gordon Westcott, Paul Porcasi, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

**"A Dog of Flanders" with Frankie Thomas
and O. P. Heggie**

(RKO, March 22; time, 71½ min.)

Good program entertainment for the family trade. It is wholesome, has deep human appeal, and some comedy. The production and direction are excellent, and the performances of all the players are good. The story is simple but appealing, and some of the situations will bring tears to the eyes. One such situation is where Frankie Thomas' grandfather, O.P. Heggie, dies leaving Frankie alone in the world. The adolescent love interest between Frankie and Helen Parrish, a young girl, is amusing; it has been handled with such restraint that it does not seem silly. Lightning (the dog), who is loved and cared for by Frankie, is an important part of the story for he not only helps Frankie in his business but also is a comfort to him. The background is that of Belgium before the world war:—

Frankie and his grandfather, poor but happy, work together in their milk-carting business. Lightning, the dog, is trained to cart the small wagon. Frankie longs to be a great artist and is inspired by the famous painter Rubens. His grandfather dies and he is left alone and penniless. But is encouraged by Helen, who, despite her father's objections, remains Frankie's best friend. Her father wanted her to be friendly instead with Richard Quine, son of a wealthy family, but she considers him a snob. Frankie works hard on his painting which he expects to enter in a scholarship contest, and he feels certain that he will win. Richard offers to lend Frankie some money until after the contest and takes the picture telling Frankie he will enter it for him. Instead, he enters it under his own name and wins the scholarship. Frankie is heartbroken and is about to leave town when Richard confesses. Frankie is given the scholarship and is accepted by Helen's family.

The plot has been adapted from the novel by "Ouida." The screen play is by Ainsworth Morgan; the direction, by Edward Sloman. William Siström is the associate producer. In the cast are DeWitt Jennings, Ann Shoemaker, Christian Rub, Addison Richards, and others.

Excellent for children, adolescents, and Sundays. *Suitability, Class A.*

**"Gold Diggers of 1935" with Dick Powell,
Adolphe Menjou and Gloria Stuart**

(First Nat'l., Rel. rate not set; time, 95 min.)

From the hysterical Warner inter-office communications published in the various trade papers, one was given the impression that "Gold Diggers of 1935" was "stupendous." The Warners have either fooled themselves as to this picture's quality or are trying to fool the exhibitors, for it is just another comedy with music, produced lavishly, and with but one novelty—the number with the "dancing" pianos. But this is so ridiculous that people will laugh rather than admire the genius that prompted such an idea. As a matter of fact, all the settings for the dance routines, which are supposed to be taking place on a stage, are so ridiculously enormous that fifty ordinary stages would be necessary for these acts. The dance numbers are hectic and instead of pleasing the spectator make one feel restless; it is all like an unpleasant nightmare. The story is silly and there is no human interest since it deals mostly with persons who are dishonest and who plan to double-cross one another. The comedy provoked by the forgetfulness of Hugh Herbert is amusing at first but becomes tiresome after a while.

The action takes place in a fashionable summer hotel. Alice Brady, a very wealthy but miserly woman, prepares to sponsor a show for the benefit of the milk fund. Grant Mitchell, manager of the hotel, seeing a chance to collect the hotel bill due from Adolphe Menjou, an erratic producer, and at the same time make some easy money for himself, recommends Menjou to Alice. She engages Menjou with the understanding that he spend very little money, but Menjou does everything on a big scale and overcharges Alice on everything. The affair is successful but Alice is prostrated when she sees the bills. To add to all her troubles she is enraged when her daughter, Gloria Stuart, tells her she will not marry wealthy Hugh Herbert but Dick Powell, the hotel clerk. But she is consoled when she learns that Dick, studying medicine, will give her medical advice free.

The story is by Robert Lord and Peter Milne, and the screen play by Manuel Seff and Peter Milne. Busby Berkeley directed it. In the cast are Glenda Farrell, Frank McHugh, Dorothy Dare, Joseph Cawthorn, and others.

On account of the nudity in the dance numbers and of the fact that the story is not edifying, it is hardly suitable for children, adolescents, or for Sunday showing. *Class B.*

"Captain Hurricane" with James Barton and Helen Mack

(RKO, March 1; time, 71½ min.)

Just a moderately entertaining program picture. The story is old-fashioned and sentimental. As a character study of homespun Cape Cod folks, it may amuse some middle-aged audiences, but it should bore the masses, particularly the younger element, because of the slow action. The comedy is provoked by the antics of James Barton and his cronies, two retired sea captains, who try to avoid work as much as possible. The most comical situation is that in which Barton pretends he is ill and Helen Westley and the two captains buy their mourning clothes, thinking that Barton will die. The love interest is incidental:—

Barton had been courting Helen Westley for fifteen years but, although she loved him, she refused to marry him because of his temper. Barton retires from the sea and settles down and Helen consents to become his housekeeper. Barton rescues Helen Mack from a sinking ship and adopts her. Without consulting Miss Westley, he invests his money in what he believes to be farm land but what turns out to be marshes. He goes back to the sea to earn some money and while on his first trip is severely injured aiding his shipmates during a storm. Douglas Walton, a wealthy young man in love with Miss Mack, induces his father to buy the valueless land from him so that he might live in comfort for the rest of his life. Barton is acclaimed a hero on his return to the small village from the hospital. Miss Westley marries him, forgiving his outbursts of temper.

The plot was adapted from the novel by Sara Ware Bassett. The screen play is by Josephine Lovett, the direction by John Robertson. Frank O'Heron is the associate producer. In the cast are Gene Lockhart, Henry Travers, Otto Hoffman, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

"Let's Live Tonight" with Lilian Harvey and Tullio Carminati

(Columbia, March 1; time, 68 min.)

Just a fair romantic drama with music. The individual performances are good but the story is trite and even unpleasant, in that two brothers are pitted against each other because of their love for the same girl. It is slow-moving, since there is more talk than action, and the outcome is obvious. One does not feel much sympathy for the characters, for they do nothing to arouse any such feeling.

In the development of the plot Lilian Harvey meets Tullio Carminati in Monte Carlo, where Lilian was spending a vacation. After a romantic evening together, they fall deeply in love with each other. Feeling he was not the right type of man for her, Tullio sails away without bidding Lilian goodbye. She is heartbroken and goes back home. Tullio cannot forget her and after a cruise with friends decides to go in search of her. In the meantime Lilian, at her mother's insistence, becomes engaged to Hugh Williams, without realizing that he is Tullio's brother. When Tullio returns and learns about it, he decides to go away again, for he did not want to make his brother unhappy. But Hugh finds out that Tullio and Lilian love each other, and although he is at first resentful he forgives them and insists that they marry. The lovers are finally united.

The story is by Bradley King, the screen play by Gene Markey, and the direction by Victor Schertzinger.

Because of the fact that it is shown that Tullio was travelling around with Tala Birell, with whom he was intimate, it is not suitable for children, adolescents, or Sundays. *Suitability, Class B.*

"In Spite of Danger" with Wallace Ford and Marian Marsh

(Columbia, March 8; time, 55 min.)

A very thrilling and exciting program melodrama, suitable for small towns and for second and third grade theatres in the neighborhoods of big cities. The thrills are caused by the danger to which the sympathetic characters are subjected. In the closing scenes, the thrills reach the highest in effectiveness; there is shown a truck full of dynamite running away because of defective brakes. Both the hero and the heroine's father, who were driving the truck, come out alive because they both jumped off the truck before it hit a rock and was blown to pieces.

But though thrilling and exciting, the producing of it does not do any credit to the human race, for human beings are shown deliberately and cold-bloodedly planning the destruction of the lives of other human beings: the villain is at the head of a gang of murderers, who carry out his orders blindly. And the motive is his desire to prevent the hero from conducting his trucking business successfully in competition with him and his gang.

Anthony Goldewey wrote the story and the screen play, and Lambert Hillyer directed it. Wallace Ford, Marian Marsh, Arthur Hohl, Charles Grapewin and Charles Middleton are some of the players.

Because of the cold-blooded way in which murders are plotted and committed, it is not a suitable picture for either children or young folk; nor is it a good Sunday show. As a matter of fact pictures of this type should never be made. Class B for the roughnecks, but C for decent people.

"Times Square Lady" with Virginia Bruce and Robert Taylor

(MGM, March 8; running time, 68 min.)

An entertaining and fast-moving comedy-melodrama. Although racketeering is the theme, the picture is not demoralizing, because the racketeers are not glorified—they are, instead, shown as deceitful and untrustworthy; and because comedy and music predominate, putting one in a happy mood. The closing scenes, where the hero outwits the racketeers thereby protecting the heroine's property, are thrilling. One feels deep sympathy for the heroine, who is in danger of losing her inheritance because of the manipulations of the racketeers. Although the hero is an unpleasant character at first, his eventual regeneration wins the spectator's respect. The love interest is pleasant:—

When the heroine's father dies, the henchmen who ran his different enterprises look forward to making easy money by swindling the heroine out of her rightful possessions. The hero, who ran one of the enterprises, a night club, is chosen, because of his presentable appearance, to win the heroine's confidence and induce her to sell out her interests to them for about one-tenth of their value. Their intention was to resell them to another syndicate at great profit. But the hero, who had fallen in love with the heroine, double-crosses the racketeers, buys the property in his own name, and sells it to the syndicate, depositing the money in a trust fund to the heroine's credit. The racketeers attempt to kill him, but the heroine and her friends save him. The racketeers are arrested. Hero and heroine marry.

The story and screen play is by Robert T. Shannon and Albert J. Cohen. George Seitz is the director and Lucien Hubbard the producer. In the cast are Binkie Tomlin, Helen Twelvetrees, Jack LaRue, Robert Elliott, and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. *Suitability, Class B.*

"I'll Love You Always" with Nancy Carroll and George Murphy

(Columbia, March 20; time, 67 min.)

Just a formula program picture which is at times depressing. What makes it so is the fact that the hero and the heroine are shown struggling for their existence. Another unpleasant feature is the fact that the hero is shown stealing money from a man who had tried to help him; he wanted the money to buy his wife beautiful clothes with. Even though he pays for this crime by going to prison, it is demoralizing. There is some human interest but the story is trite and obvious.

In the development of the plot the hero and the heroine, arriving in New York with high hopes of the hero's becoming a noted engineer, soon find themselves in financial difficulties, for the hero cannot obtain a position. They decide to part, the hero to take an engineering job in Moscow, and the heroine to go back to her work as an actress. She does not tell him that she is going to have a baby because she did not want to stand in his way to success. When the hero learns that he had lost the Moscow job he steals money from the man who had befriended him and with it he buys the heroine some beautiful clothes and takes her on a trip. He is found by a detective, but she does not suspect anything; she thinks the detective is a friend, going to Moscow with him. With the help of the man from whom he had stolen the money and who felt sorry for him, the hero writes letters to the heroine which are forwarded to Moscow and then sent to her. When her baby is born, the heroine lives with a friend in New York. The hero is released and the friend brings them together again. He confesses all to her, she forgives him. The man from whom he had stolen the money gives him a position.

The story is by Lawrence Hazard; the screen play by Vera Caspary; the direction by Leo Bulgakov. In the cast are Raymond Walbur, Arthur Hohl, Jean Dixon, Robert Allen, Paul Harvey, and others. (Coast review.)

Because of the robbery it may prove unsuitable for children, adolescents, or for Sunday showing. *Class B.*

In last week's issue the number of the Pettengill Bill was given as 6467. This was a typographical error; the correct number is H.R. 6472.

district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain such violations. Such proceedings may be by way of petition setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified of such petition, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpoenas to that end may be served in any district by the marshal thereof.

"Sec. 6. If any provision of this Act is declared unconstitutional or the applicability thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

"Sec. 7. This Act shall become effective twelve months after its enactment."

* * *

The movement against indecent pictures by the Legion of Decency and by all other organizations have hurt you as much as they hurt the producer-controlled theatres, even though you were not responsible for the quality of pictures that were being delivered to you, being under contract to show whatever pictures the distributors saw fit to deliver. Even today, you are not in a position to select the type of pictures the people of your community want, despite the castigation given to the producers by the Legion of Decency, because you have no right of choice. Here is a Bill that will make it possible for you to select just the type of pictures you should show. If this Bill were to become a law, you will be able to carry out the recommendations teachers, and parents, and churches, and others make to you as to the type of pictures you should show. After all, it is you who comes in contact with the public, and not the producer; it should, therefore, be up to you to have the final word as to what should go on your screen since the fate of your business depends on the quality of pictures you show.

You cannot take the word of the producers any longer, for if they have failed to keep it when they gave it to the churches they will certainly violate it when they give it to others. Here is an editorial that appeared in the *Michigan Catholic*, of March 7, under the heading: "Movie Magnates Defy Detroit Legion of Decency"; it is a proof of this statement:

"More than a month ago we submitted to Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, Inc., three specific instances in which cancellation of 'Class C' pictures had been refused to Michigan exhibitors. We noted the names of films and theatres as shown by letters. We invited Mr. Milliken to investigate for himself other complaints for which there were no written records, as the business was said to have been done over the telephone.

"Mr. Milliken responded by requesting more information on the names of additional objectionable pictures, the theaters where they were exhibited and what efforts had been made by exhibitors to cancel them.

"We replied to Mr. Milliken that, if his office would compare the bookings (of which it has or can obtain copies) with the 'Class C' pictures in the Legion of Decency list, he could obtain the desired information. We are not running a booking and distributors' office, but merely trying to assist both exhibitors and producers in cleaning up. Mr. Milliken had asked us for specific instances of refusal to cancel.

"Now we are informed that the local office of the Metro-Goldwyn-Mayer Distributing corporation during February refused cancellation to two Detroit theaters on 'The Gay Bride,' a 'Class C' film produced last Summer. The theaters are the Capitol and Globe, and the office of the Allied Theaters of Michigan has sent us copies of written requests for cancellation and of refusals in writing. The manager of the Capitol stated as reason for cancellation that his theater is 'in a very thickly populated Catholic section.' The manager of the Globe pointed out that 350,000 persons signed the pledge of the Legion of Decency and added: '... My theater has already proved the power and influence of the Catholic organization when I played other "Class C" films.'

"Nevertheless, these requests were turned down as not in accord with the code elimination clause in the exhibitors' contract. Presumably the reference is to the technical requirement that application for cancellation be made within 14 days after general release of a movie. The film, 'The Gay Bride,' was released in Jackson in December. Even if the managers in question were not technically eligible for cancellation, why not grant them at least a substitution for the picture which they felt meant a loss to them?

"The letter of refusal contained a sentence which directly concerns the Legion of Decency in Detroit. The letter made the astounding statement that this film, 'The Gay Bride,' was being played or dated 'in practically every theater in the City of Detroit!'

"This picture has been put in the 'Class C' or condemned group, by the New York archdiocese as well as the Chicago council, Legion of Decency. The Motion Picture Reviews of the Women's University club, Los Angeles, says of it:

"Fortunately few poorer pictures than this one have been made. It is all about a gang of racketeers who kill one another to gain the love of a gold-digger."

"If forcing such a picture on virtually all theaters in Detroit is not a clear defiance of the Legion of Decency and the 350,000 persons who took its pledge, then the word challenge has lost its meaning.

"This defiance, following Mr. Milliken's delay, show how well founded are the pleas of Bishop Gallagher, George Cardinal Mundelein and other prelates against any let-down in the campaign for clean movies. The result of such defiance and use of technicalities may be a situation in which Detroit Catholics, like those of Philadelphia, might be compelled to avoid all movies, good and bad, even after the Lenten season, to maintain their self-respect."

* * *

The Pettengill Bill will not hurt the producers, even though they think it will; it will help them obtain more money, for this reason: The playdates throughout the United States are definite in number. These must be filled with the pictures produced every year. If they should be filled with the cream of the pictures—the best made by all producers, the exhibitors will take in more money, and more will be the money they will be able to pay for their pictures.

Let us take as our example all towns where there is only one theatre. Let us assume that these exhibitors change bill four times a week, using up 208 pictures a year. It is logical to assume that if these exhibitors were allowed to pick the best 208 from the entire output, they would be able to draw more people to their theatres, and naturally they would be willing and able to pay more money for their films. Because of the block-booking system prevailing today, they must show all the tripe produced by the four producers from whom they are compelled to obtain their requirements for the entire year. Even a child can see clearly that 208 pictures shown as they come from the factories of four of the producers will not draw as many admissions as 208 pictures selected from the output of all.

Under the selective booking system no distributor will lose any revenue, for whatever business one of them will lose from the towns he was "in," from being unable to compel the exhibitor to book all his pictures, he will more than make up from the towns he was "shut out."

As far as the requirement that the distributor furnish to the exhibitor a synopsis before selling a picture is concerned, it is nothing more than what the exhibitor is entitled to have. In every business the manufacturer is compelled to furnish specifications for the goods he agrees to deliver to the buyer. In the moving picture business, where the welfare not only of the exhibitor but of the entire industry depends on the good will of the public, the furnishing of a means by which the exhibitor will know the quality of the goods he is purchasing for public consumption is much more essential.

It took a movement such as that of the Legion of Decency to prove to the moving picture producers that clean pictures pay greater dividends than indecent pictures. It will take a law such as the one proposed by Congressman Pettengill to prove to them that the selective booking system will bring them greater profits.

The movement of the Legion of Decency saved the motion picture industry from destruction; the Pettengill Bill will bring more profits to it—to all those engaged in it, be they producers, distributors, exhibitors, trade papers, actors, directors, or any other kinds of artists.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MARCH 30, 1935

No. 13

Just to Keep the Record Straight!

In last week's issue I reproduced an editorial that appeared in the March Seven issue of the *Michigan Catholic*, under the heading, "Movie Magnates Defy Detroit Legion of Decency."

The *Michigan Catholic* editorial was prompted by the refusal of Metro-Goldwyn-Mayer to accept the cancellation of "The Gay Bride," sent in by the management of the Globe and Capitol theatres, at the recommendation of the Detroit Council of the Legion of Decency, which has declared that picture unfit to be shown to any decent person.

From the editorial's context, one learns that Allied Theatre Owners of Michigan had submitted to the Legion of Decency copies of correspondence that was exchanged between the theatre manager and Metro-Goldwyn-Mayer, and that the exhibitor, as a justification of his request, gave the fact that his theatres are in a thickly populated section of the city where the Catholics predominate, and that, since 350,000 Catholics of Detroit signed the pledge of the Legion, he did not want to show any picture that would offend them.

The reproduction of that editorial in HARRISON'S REPORTS last week was preceded, as you no doubt remember, by the following paragraph:

"You cannot take the word of the producers any longer, for if they have failed to keep it when they gave it to the churches they will certainly violate it when they give it to others." I had in mind the pledge the producers gave last summer to Archbishop John T. McNicholas, of the Cincinnati diocese, through Will H. Hays.

A friend of mine, a journalist, called my attention to the fact that the assertion I made in the introductory paragraph does not represent the facts in that the promise the producers made to Archbishop McNicholas about accepting from an exhibitor the cancellation of any picture against which they would receive a genuine protest on the ground that such picture was indecent referred only to such pictures as were released prior to July 15, 1934; no promise was made about pictures released after July 15, by reason of the fact that such pictures would carry the seal of the Production Code Administrator of the Motion Picture Industry.

My friend's observation is correct: the promise the producers made to Archbishop McNicholas did refer to pictures released prior to July 15, of last year; and since it is my desire and aim that whatever statements I make be of the highest accuracy possible I make this acknowledgement with pleasure.

The fact that the promise the producers made referred only to pictures that were released prior to July 15, however, does not justify Metro-Goldwyn-Mayer in refusing the cancellation of "The Gay Bride," submitted by this exhibitor at the request of a powerful organization, many members of which are customers of this exhibitor; nor does the fact that this picture carries the seal of approval of the Production Code Administrator make it fit to be shown to decent people. Its theme is vulgar and demoralizing. The heroine is a callous and cheap gold-digger, a woman who would give herself to any man as long as he supplied her with the money she needed; and the story deals with extortionists, racketeers, and even murderers. The two murders committed in the picture are gruesome and horrible, with a desire for the possession of a woman as the only motive of the murderers. Even its comedy is low and offensive to good taste.

You may ask: Why did Mr. Breen, Administrator of the Production Code, which the industry this time promised solemnly to observe so as to prevent a murderous boycott on the part of all churches, particularly of the Catholic Church, approve it?

Before answering this question, let me say this: In my opinion, Mr. Hays could not have selected a person better qualified to do that work than Joseph Breen. Mr. Breen is sincere, intelligent, and a hard worker. The task he has undertaken would have sent to the grave by this time ninety-nine out of each hundred other persons who might have been appointed to the post, assuming that these would want to do the work as conscientiously as Mr. Breen. Up to the expiring days of December, Mr. Breen was considered by most producers, in Hollywood as well as in the East, as an enemy and not as a friend trying to help them, as they consider him now. They were an undisciplined lot of men, czars and emperors in their own domains, men whose glance would petrify any one of their subjects who would say "No!" let alone insist that it be "No!" While in Hollywood, I heard stories about the battles he had fought with some of them that would make a genuine melodramatic thriller, if he could only be made to talk; but he does not talk. I learned that on several occasions he backed up a director, or a supervisor, or even a studio head, against the wall and threatened him with bodily injury because of some remark that cut Mr. Breen; for after all he is only human. And he has the physical ability to put his threats into deeds.

This antagonism Mr. Breen had to overcome with a combination of threats and diplomacy. At first he had to make concessions until he brought the producers, who, up to that time believed the more sex in pictures the greater the box-office returns, to the point of seeing that his recommendations were not destructive but constructive. And he has succeeded, for today, as I have been informed reliably, not one of them would think of putting a scenario into production unless he has obtained the approval of Mr. Breen; not one of them would think of disregarding his recommendations; not one of them would send a picture out for release until it had the final approval of the Production Code Administrator, for every one of the producers has learned by this time that clean pictures bring in more money than unclean pictures. The number of high-quality productions has risen; and because of the disappearance of "filth" from the screen there is no longer against the industry the hostility that threatened to wreck it.

"The Gay Bride" was released nationally December 21. Figuring out the time that the production unit required to prepare the scenario, and to select the cast and to produce it, one figures out that work on that picture started early in September. And this was the time when Mr. Breen was considered by most producers an interloper. Consequently, we may reasonably assume that he approved this picture in December as a concession rather than as meriting approval. Remember that MGM is the most powerful factor on the Coast, and it was not so easy for him to bring this haughty giant to terms without a stiff fight. Today MGM takes his recommendations just as gracefully as does any other studio, because its executives have found out by this time that such recommendations are helpful and not harmful.

From these facts you realize, I am sure, that Mr. Breen cannot be censured for having approved this picture. I dare say that today neither the MGM nor any other studio would dare hope to obtain from him approval of a picture founded on a similar theme.

But the fact that Mr. Breen approved this picture for some, as said, worthy reason does not make the picture fit to be shown, and does not justify MGM's refusal to accept the cancellation made by the management of the Globe and Capitol theatres, particularly since that cancellation was prompted by a desire not to offend 350,000 enrolled members

(Continued on last page)

"Behind the Green Lights" with Norman Foster, Judith Allen, and Sidney Blackmer
(Mascot, March 25; running time 68½ min.)

If a major company should have produced this picture, it would be pointing out to it with pride, for it is one of the most intelligently produced melodramas in which the brains of racketeers are pitted against the brains of the police authorities. The plot was taken from the book of the same name by Captain Cornelius W. Willemse, formerly of the New York Homicide Squad, a man who, while on the force, helped bust up many gangs. Captain Willemse was advising the production staff while the picture was in production. Thus the producer avoided glaring errors usually found in this type of pictures. The underlying idea of the theme is to prove to the people of the United States that, if the law-breakers are today flourishing, the fault lies at the doors of the people themselves, who do not come forward with the information necessary to convict these criminals, as to other causes. The shyster lawyer comes in, of course, for a thorough airing. The lawyer of this picture, a brainy but unscrupulous man, defends the criminals and charges them heavily for it. He is so shrewd that he employs an intelligent woman of his staff, a lawyer (heroine), to defend crooks and murderers. She is so flattered by her employer, that she breaks even with her father, captain of the force. But when the thing comes home to her she realizes that both her father and her sweetheart are right in condemning her, for one of the murderers, whom she had succeeded in having acquitted, shoots and wounds her father seriously immediately after the murderer had held up another jewelry store. She then helps the hero get both, the murderer and the lawyer.

James Gruen wrote the screen play, Christy Cabanne directed it, and Colbert Clark supervised it. Purnell Pratt, Theodore Von Eltz, Edward Gargan, Kenneth Thomson, Ford Sterling, Jane Meredith, John Davidson, Lloyn Whitlock, John Ince, Ralph Lewis and others are in the cast.

Because of the intelligent way in which the theme has been treated, it is not harmful for either children or adolescents, and it should not prove unsuitable for a Sunday showing. Suitability, *Class A* for this type of pictures.

"Rocky Mountain Mystery" with Randolph Scott, Chic Sale and Ann Sheridan
(Paramount, Feb. 1; running time, 62½ min.)

This may appeal to the followers of murder mystery melodramas; but it is unpleasant entertainment for the ordinary picture-goer because of the many murders and the horrible way in which they are committed. Although the action takes place in the West, it is not actually a western; it is just an ordinary murder mystery with a western background. The first half is rasping to the nerves, because of the exasperating noises, such as the creaking of doors and windows, strong winds, and the noise coming from the machinery, which are employed for realism. At times the combination of these noises drowns out the dialogue. The closing scenes hold the spectator in suspense because of the danger to Randolph Scott, who had discovered the identity of the murderer. There is little human appeal, and the love interest, although pleasant, is only incidental.

The story is by Zane Grey, the screen play by Edward E. Paramore, Jr., the direction by Charles Barton. Harold Hurley is the producer. In the cast are George Marin, Kathleen Burke, Howard Wilson, and others.

Because of the gruesome murders it is unsuitable for children, adolescents, or Sunday showing. *Class B*.

"Private Worlds" with Claudette Colbert, Charles Boyer and Joel McCrea
(Paramount, April 19; running time, 82 min.)

The production is magnificent. It is a powerful drama, intelligently directed, and beautifully acted, but it is not entertainment, for the background is that of an institution for the insane, and all the action is concentrated in that place. It shows the patients, each with his or her idiosyncrasy, some of them on the road to recovery, others hopelessly insane. Their plight and helplessness will tear one's heart. Some of the situations will send shivers down one's spine. One such situation is where Joan Bennett, while alone in her house during a terrific rainstorm, brooding over her husband's neglect of her, morbidly concerned with the welfare of one of the young patients, whose case seemed hopeless, suddenly loses control of herself and hears the voice of the insane girl calling her from all parts of

the house. One understands that Miss Bennett is on the point of losing her reason. This situation is so gripping, that one will not be able to forget it for some time. Another situation as horrifying is that in which one of the insane men, provoked into violence, attacks Charles Boyer, head of the institution. This attack precipitates an outburst from all the other patients, who shout with glee. Claudette Colbert, by her competence and kindness, wins the respect and sympathy of the spectator. Of course, all the action does not deal with the patients; the plot offers an interesting drama revolving around those who work in the institution. The love affair between Miss Colbert and Boyer is romantic. The infatuation of the hero with the sister of the head of the institution has been handled well, but it is unmistakable.

In the development of the plot Joel McCrea and Miss Colbert, psychiatrists working in the hospital and intimate friends, which friendship is approved of by McCrea's wife, Miss Bennett, are successful in their work. But McCrea is resentful when Boyer is appointed superintendent, for he felt that he was entitled to that position. Boyer does not approve of women doctors and so he demotes Miss Colbert. McCrea, feeling that he wanted to annoy Boyer in some way, carries on an affair with his sister, Helen Vinson, a vicious and depraved person. This worries Miss Bennett. While McCrea is out with the sister one night, Miss Bennett meets with an accident and her life is saved by Boyer. McCrea is remorseful and appreciative. Boyer confesses his love to Miss Colbert who, too, loved him.

The plot was based on the novel by Phyllis Bottome; the screen play is by Lynn Starling, and the direction by Gregory LaCava. Walter Wanger is the producer. In the cast are Esther Dale, Sam Hinds, Jean Rouverol and others.

Unsuitable for children, adolescents, or Sundays. It may be a little too strong even for sensitive adults. *Class B*.

"The Wedding Night" with Anna Sten and Gary Cooper

(United Artists, March 8; running time, 82 min.)

The improvement of Miss Sten's talking and acting since her last picture is remarkable; she has budded out into a wholesome looking actress, who could very easily capture the hearts of Americans if she were given good story material to work in. The story material of "The Wedding Night," although highly dramatic and handled well, is not so "hot" for her, for it is tragic and does not leave one in a happy frame of mind. Besides, the theme in itself is not so pleasant, for it shows a married man falling in love with a young unmarried girl, and asking his wife for a divorce. Thus the characters are not shown striving for higher ideals. Although the relationship between Gary Cooper, the married man, and Anna Sten, the young woman, is handled delicately, there are situations that are in poor taste. For instance there is reenacted the custom of Polish people on wedding nights. The bride, after her marriage, is shown dressed by her relatives to receive her husband in their bedroom. Later the groom is told that the bride is waiting for him. A few spots in bad taste are shown also during the development of the love between Gary and Anna. Gary is shown with sex written all over his face, although he does not lose control of himself at any time.

In the development of the plot the hero's wife returns and when she finds out that her husband had fallen in love with another woman refuses to grant him a divorce. The father orders the heroine to marry a man of his choice, a Polish fellow, and she sneaks out of the house and goes to the hero's house; but when she finds the hero's wife there she goes back to her house and abandons herself to fate, marrying the man of her father's choice. After the wedding, the hero shows up and asks to be permitted to dance with the heroine; the husband grants the permission but after the hero's departure he becomes so enraged that he insults the heroine and then goes to the hero's house with the intention of killing the hero. The heroine rushes to warn the hero and when the husband enters there is a fight between hero and husband. The heroine, pushed, falls down the stairs, and is injured mortally; she dies.

Edith Fitzgerald wrote the screen play from an original by Edwin Knopf; King Vidor directed it. Ralph Bellamy, Helen Vinson, and others are in the cast.

Because of the scenes that are in bad taste, it is not suitable for adolescents, although children may not understand them. Harmless for adults, but its appeal will be directed chiefly to sophisticated people. Women will go for it more than men. It is not a picture for the masses. *Class B*.

"Mississippi" with Bing Crosby, W. C. Fields, and Joan Bennett

(Paramount, March 8; running time, 74½ min.)

Pleasing! The action is fast enough to hold one's interest. There is also a thrilling situation, caused by a fight between the hero and the villain. Most of the comedy is provoked by Mr. Fields. The songs sung by Crosby are cheerful.

The story concerns the hero (Crosby), a Northerner, who is engaged to the daughter of a Southerner. When a rival's conduct proves insulting to the father of the young woman Crosby refuses to fight a duel, seeing no reason why he should do so. As a result the engagement is broken. Crosby is engaged by Fields, Captain of a showboat, to join the troupe as a singer. He does so. One day Kohler, known as a killer, insults Crosby and dares him to sing. Crosby does sing and in the scuffle that ensues Kohler's gun is discharged accidentally and Kohler is killed. Crosby is now declared a brave man and Fields gives him the title of a notorious killer—Captain Blake. Crosby comes accidentally upon his ex-fiancee's sister (Joan Bennett), who loves him. She declares her love for him. But when she finds out that he is the famous Captain Blake she leaves him and returns home. Crosby follows her, not as the man who formerly feared to fight a duel, but changed; he gives John Miljan, the man who had caused his engagement to be broken, a piece of his mind and he reestablishes himself in the eyes of the family as a gentleman. He marries Joan.

Booth Tarkington wrote the story, Francis Martin and Jack Cunningham wrote the screen play, Edward A. Southerland directed it, and Arthur Hornlow, Jr., supervised it. "Swanee River," "Soon," and "Easy to Remember" are sung by Mr. Crosby.

There is nothing objectionable in the picture, even though it deals with gamblers and killers, for the action that unfolds belongs to a remote epoch and it is treated in a light comedy way. Consequently, it is good for the entire family. Suitability, *Class A*.

"The Casino Murder Case" with Paul Lukas, Allison Skipworth, Donald Cook, Louise Fazenda and others

(MGM, March 15; running time, 82 min.)

Although ably produced under the supervision of Ned Marin, "The Casino Murder Case" is not an entertaining picture, by reason of the fact that nothing worth-while is shown, and most of it is of a nature to repel one rather. The underlying motive of the action is murder—the hero's attempt to find the guilty persons of several murders. The theory of the author was, like the theory of the author of every other murder mystery melodrama, to throw the suspicion upon every one but the guilty person so as to create in the spectator a keen desire to find out who had committed the murders. MGM sought, no doubt, to duplicate the success of "The Thin Man." But it did not succeed.

Paul Lukas takes the part of Philo Vance, the scientific detective which the author, S. S. Van Dine, uses in his series of "Sherlock Holmes" type of detective stories. He sets out to detect the identity of the persons who had committed several murders, which puzzled the police authorities in that they could not detect poison in the bodies. Philo Vance finds out that the murderer had used "heavy water," the latest scientific discovery.

Florence Ryerson and Edgar Allan Woolf wrote the scenario; it was supervised by Lucien Hubbard. Rosalind Russell, Arthur Byron, Ted Healy, Eric Blore, Isabel Jewell, Purnell Pratt, Leslie Fenton, and Charles Sellon are some of the players in the supporting cast.

Because of the cold-blooded murders, it is unsuitable for either children or for young folk; and not a good Sunday show. It may prove harmless for adults who like murder mystery melodramas. *Class B*. (Coast review.)

"Naughty Marietta" with Jeanette MacDonald and Nelson Eddy

(MGM, March 29; running time, 104 min.)

Very fine entertainment, musically. It should appeal to all types of audiences because the sweet Victor Herbert music is familiar to almost everybody. Jeanette MacDonald, in better voice than ever before, and Nelson Eddy, a newcomer to the screen with an attractive personality and a magnificent baritone voice, handle the singing expertly and their singing of such songs as "Ah Sweet Mystery of Life," "I'm Falling in Love With Some One," "Chansonnette," and other melodies provoked applause from the audience at the Capitol Theatre in New York. The story, although thin, has romantic appeal, and the characters are

sympathetic. The only objectionable part is where the heroine, in order not to be forced to accept a husband, implies that she is a woman of easy virtue. This is followed by a rather coarse situation in which three men call on her with intentions that are unmistakable. There are other suggestive situations, too, which come as a result of Miss MacDonald's declaration. The comedy is ably handled by Frank Morgan. But the action is slow in spots:—

Miss MacDonald, a Princess, runs away from France in order to avoid marrying Walter Kingford, a powerful and wealthy Duke. By giving money to a former maid, she takes her place and, with maid's credentials, she joins a group of girls who were leaving their native land to go to New Orleans, there to choose husbands. Nelson Eddy, leader of the Mercenaries, a group of men who fought for money and not for glory, saves the girls from a pirate attack. Miss MacDonald is attracted by him but she resents his egotism. In New Orleans she is told that she must choose a husband, in accordance with her contract with the King. By telling Frank Morgan, the Governor, that she had lied about her character and that her purpose in coming to New Orleans was just to be a charming companion to men, she becomes ineligible as a wife. But she finds that her statement had been taken seriously by the men and she is forced to run away from the quarters in which Eddy had established her. She joins a marionette show as a singer. Eddy finds her and declares his love; she loves him, too. Her identity is discovered when her uncle and suitor follow her to New Orleans. In order to save Erry's life, Miss MacDonald promises to go back to France and marry Kingford. But Eddy has a better idea. He induces her to run away with him; they marry, to live a simple life in the mountain country.

The plot has been based on the play by Victor Herbert and Rida Johnson Young. John Lee Mahin, Frances Goodrich and Albert Hackett wrote the screen play. W. S. Van Dyke is the director, and Hunt Stromberg the producer. In the cast are Elsa Lanchester, Douglas Dumbrille, Cecilia Parker, and others.

Because of the sex situations mentioned in the review it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Without Children" with Bruce Cabot and Marguerite Churchill

(Liberty, April 1; running time, 76 min.)

Just fair program entertainment. It directs some human appeal, but the story is trite and in some parts even unpleasant. There is nothing original in the treatment of the story, and since the outcome is quite obvious one is not held in suspense. The unpleasantness is caused by the conduct of Bruce Cabot, who leaves his happy home, wife, and two children for Evelyn Brent, who promises to make him famous as an architect because of her social contacts; one is not in sympathy with Cabot for deserting his family, even though he eventually returns to it, giving up Evelyn. The only pleasant character is Marguerite Churchill; one feels deep sympathy for her, for she sacrifices her happiness for her children. The children, too, are unsympathetic characters because they do not feel grateful toward their mother and act in a stupid manner.

In the development of the plot Bruce, an architect, who goes out alone on parties with women clients because his wife does not like to leave the children, meets Evelyn Brent, a wealthy woman, and they have an affair. Marguerite, when she finds them together at an inn after he had told her he was going out of town, tells her husband he can have a divorce. After the divorce Bruce marries Evelyn and goes to Paris. He becomes famous. The children grow up wild and selfish. Marguerite is worried about them and at the suggestion of Reginald Denny, a bachelor with a bad reputation, she decides to teach them a lesson. She goes out with Reginald and her name appears in scandal sheets. This sobers up the children to such an extent that they beg their mother to marry Reginald when he proposes to her. Bruce hears of the scandal and returns to America. Evelyn agrees to a divorce so that he might rejoin his family. The daughter is accidentally shot by her brother but she recovers. This brings the family together and there is a happy reconciliation between Bruce and Marguerite, to the joy of the children.

The story is by Mrs. Wilson Woodrow, the screen play by Gertrude Orr, the direction by William Night, M. H. Hoffman is the producer. In the cast are Dorothy Lee, William Janney, Dickie Moore, Cora Sue Collins.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

of the Legion of Decency in Detroit. The MGM executives should remember that this exhibitor had nothing whatever to do with the production of the picture, and since he could not be held responsible for its moral tone why should he be penalized by being made to incur the ill will of thousands of regular picture patrons? They should have bowed to the will of the Detroit Legion of Decency out of gratitude if out of nothing else, because this powerful body was amongst the first to take up the fight with Chicago against indecent pictures, causing the movement to spread throughout the country like wildfire. And without this movement the industry would, in my opinion, be bankrupt today.

In appointing Mr. Breen Production Code Administrator of the Code, Mr. Will H. Hays has made, as I have already said, a wise selection. Assuming that he will continue giving Mr. Breen the whole-hearted backing he has given him from the day he sent him to Hollywood to assume his new duties, the work of Mr. Breen will be successful only in proportion to the moral support those of us who are not connected with production and distribution, from within as well as from without the industry, give him. Any relaxing of our interest will make an immediately showing on the screen. There are already signs of such a showing, the result, no doubt, of the security some of the producers have begun to feel; they think that the storm has passed and they can begin encroaching upon sex again.

Let me point out some of such signs:

In the Paramount picture, "McFadden's Flats," produced by Charlie Rogers, the son of a wealthy man suggests to the heroine, who thought he loved her, to surrender to him. This sex twist does not help the entertainment values of the picture in the least; another development of the situation could have been made to better advantage.

In the MGM picture "Barretts of Wimpole Street," there is a subtle but definite implication of incest, in thought. It was in the stage play, too, but the retention of it in the picture does not help make it more entertaining; on the contrary it is extremely distasteful to the one person out of each hundred who may catch it. Thalberg produced it. And Thalberg was and still is the toughest producer to bend to the sentiment of the people of this nation, for he has made so great a success as a producer that it is difficult for any one to convince him that there are things he does not know.

In the MGM picture "Vanessa—Her Love Story," there is, as I have been informed reliably, a scene where a woman exposes her breast immodestly, to the point of indecency.

In the United Artists picture "The Wedding Night," produced by Sam Goldwyn, on two different occasions lust is plainly evident in Gary Cooper's face. And the incidents of the Polish wedding in later scenes are in very poor taste; they are such as to make every father and mother who have their daughter along blush and feel embarrassed.

Sam Goldwyn has also announced production of "Barbary Coast." As said in these columns before, there is no material for a picture in this book, for it is but the history of the San Francisco underworld. The only reason why Goldwyn selected it is the "odor" of the book. An entirely new story will, of course, be written; but what is the distance between the title of a "filthy" book and the subject matter itself, unless we keep vigilant?

I could cite many other similar instances, sex touches that do not help make the pictures more entertaining but have been put there in a subtle way, with the hope that they will escape the notice of either the Code Administrator or of his assistants. But I believe the cases that I have cited are enough to convince any one how vigilant we must be to prevent the producers from again resorting to themes of sex for the sake of sex.

In bringing to the attention of the exhibitors of the nation the controversy that has arisen between the Detroit Legion of Decency and the independent exhibitors of that city, on the one hand, and Ex-Governor Milliken, Public Relations Director of the Hays office, and Metro-Goldwyn-Mayer, on the other, I feel that I am rendering to Mr. Breen the greatest service possible. By giving the moral support of this paper to the Councils of the Legion of Decency in their efforts to induce every exhibitor in the land to cancel "The Gay Bride," I am helping make this picture a financial failure. And it is only when pictures of this type fail at the box office that Mr. Breen will be able to induce the producers to give up producing pictures of this type.

THE NEED FOR THE PETTENGILL BILL.

The controversy that has been started in Detroit by the refusal of Metro-Goldwyn-Mayer to accept the cancellation of "The Gay Bride," made by a local exhibitor at the suggestion of the Legion of Decency of that city, again demonstrates how necessary it is for you to have discretion as to what pictures you should show to your customers.

The ten per cent cancellation clause in the Code is so inadequate that it does not serve the purpose. Besides, before most of you can have a chance to know what the nature of the picture is, your right to cancel that picture expires. The Code Authority tried to make things better, but made them worse. As things now stand, the exchange in each territory is made to notify the secretary of the Grievance Board as to the release date of a picture in that territory, in addition to posting the fact on a Bulletin board at the premises. The Secretary of the Grievance Board, in turn, notifies the local trade journal, and the trade journal prints the release. By the time you read the trade journal, your fourteen-day limit is up.

The chances of having the Pettengill Bill, introduced in the House of Representatives on March 6 by the Honorable Samuel Pettengill, Congressman from Indiana, are bright; all you have to do is to exert some efforts to put it over.

The argument of the producers to the effect that this Bill will make it too costly for them to sell films in that they will have to sell them one at a time you should answer by saying that that is just in conformity with the wishes of the President of the United States, who wants more persons employed; the distributors will have to engage more salesmen to do the selling.

Why shouldn't it cost them more for selling films? Where the exhibitor can book the choice pictures of a distributor, he will be able to take in more money at the box office. Consequently, he will be willing to pay more. And since the distributor will be receiving a greater revenue he should be willing to use up some of his excess profits to reduce unemployment.

Another bugaboo they put forward to frighten you with is "Government Interference"; the courts will have to determine the film rentals. Good Lord, our Government is in everything now! And things are more prosperous. Why shouldn't it be also in our business? Isn't it in it through the Code?

There will be a hearing on the Bill by the House Committee on Interstate Commerce early in April. Write to the members of the Committee urging them to work for the Bill. The names of them are as follows:

DEMOCRATS

Sam Rayburn (Chairman), Texas; George Huddleston, Alabama; Clarence F. Lee, California; Robert Crosser, Ohio; Parker Corning, New York; Alfred I. Bulwinkle, North Carolina; Virgil Chapman, Kentucky; Paul H. Maloney, Louisiana; William P. Cole, Jr., Maryland; Samuel B. Pettengill, Indiana; Edward A. Kelly, Illinois; Edward A. Kenney, New Jersey; George E. Sadowski, Michigan; Joseph P. Monaghan, Montana; Edward C. Eicher, Iowa; Theodore A. Peyser, New York; Thomas J. O'Brien, Illinois; and David D. Terry, Arkansas.

REPUBLICANS

John E. Cooper, Ohio; Carl E. Mapes, Michigan; Charles A. Wolverton, Pennsylvania; Pehr G. Holmes, Massachusetts; Schyler Merritt, Connecticut; B. Carroll Reech, Tennessee; and James W. Wadsworth, New York.

Incidentally, the correct number of the Bill is H. R. 6472.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Behind the Green Lights," "Bei Der Blonden Katherinein," "Buzavirag," "Chapayev," "En Stille Flirt," "Heimat Am Rhein," "In Spite of Danger," "It Happened in New York," "Laddie," "Mississippi," "Outlaw Rule," "The Rabbi's Power," "Riachuelo," "The Scarlet Pimpernel," "Svaty Vaclav," "West of the Pecos," and "West Point of the Air."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "The Florentine Dagger," "Gigolette," "The Great Hotel Murder," "Let's Live Tonight," "Mutiny Ahead," "Mystery Man," "A Night at the Ritz," "On Probation," "The People's Enemy," "A Shot in the Dark," "Sudan," "While the Patient Slept," and "Without Children."

CLASS C (Unsuitable for anybody): "The Mysterious Mr. Wong."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, APRIL 6, 1935

No. 14

MRS. KLOCK AND THE PETTENGILL BILL

The March 30 issue of Motion Picture Herald reproduces the following telegram from Mrs. A. Raymond Klock, Motion Picture chairman of the District of Columbia Congress of Parents and Teachers; it was sent because of an inquiry by the editor of that publication, asking her opinion of the Pettengill Bill:

"The passage of the Pettengill Bill would be an opening wedge for a broader program which would put churches, schools and civic organizations on a business basis with motion picture theatres giving them equal opportunity to rent and exhibit the better class of photoplay. In present circumstances the theatres have every advantage over many beautiful and well-equipped church, school and civic auditoriums. There is no reason why school, church and civic organizations should be barred as customers for the many good motion pictures now being exhibited. We do not want blockbooking. The National Congress of Parents and Teachers has decided on a policy which would permit the selection of the better types of motion pictures for exhibition in church and school halls and civic auditoriums. If the Pettengill Bill becomes a law community organizations would have the same renting and selection privileges as motion picture theatre operators. Much splendid welfare work can be financed in every community from the proceeds of motion picture exhibitions in church, school and civic auditoriums. Passage of the Pettengill Bill would also bring about a wider distribution of the better photoplay."

The editor then comments on this telegram, stating that this organization is in the market for the business of the exhibitors.

A careful reading of the telegram and a comparison of it with the Pettengill Bill will disclose to any exhibitor endowed with an ounce of sense how ridiculous are the statements made in the telegram and how groundless are the fears of the commentator.

But here is something you should ask yourself: The Pettengill Bill has the backing of many religious, fraternal and civic organizations. Why should, then, an inquiry be sent to the representative of only one organization? And why should it be sent to a subordinate officer and not to the supreme head?

The whole thing reminds me of the article printed in the March, 1932, issue of *The Review of Reviews*, in which serious misstatements were made about the Brookhart Bill, and which misstatements Mr. Albert Shaw, editor of that publication, refused to correct when they were called to his attention by this publication. Mr. Robert Sherwood, however, who, taking his cue from *The Review of Reviews* article, made the same statements in one of his syndicated articles, made an immediate correction when the error was called to his attention by the writer. He called on me and expressed his regrets, informing me that a copy of that magazine was sent to him he does not know by whom.

In my opinion, my good friend Terry Ramsaye, editor of Motion Picture Herald, has been an innocent victim of some one's machinations, for I know him well enough to know that he would not willingly make such a mistake. There is nothing in the Pettengill Bill that gives the right to any organization such as that of Parents and Teachers to go into the picture business in competition with exhibitors. If anything, non-theatrical exhibition will cease, for what has been prompting schools, churches and civic organizations to exhibit pictures from time to time now is the fact that the exhibitor has been compelled to show objectionable pictures. With the removal of that handicap the exhibitor will be enabled to show just what the people of his com-

munity will want to see. The excuse for showing pictures by non-theatrical organizations will, therefore, cease.

Do not let anything swerve you from supporting the Pettengill Bill. The elimination of block-booking and blind-selling has helped the exhibitors in England and will help the exhibitors in the United States. The producers have not gone broke in England under such a Bill and they will not go broke in the United States either. The reason why the producers are fighting it is, not because it will not help them get more money for their pictures, but because it will break the monopolistic stranglehold they are exerting upon the industry.

(EDITOR'S NOTE: Just before going to press I received from a correspondent in Washington the following note: "Mrs. B—— has had a conference with Mrs. Klock and learned from her that she answered the Herald telegram on her own initiative without any idea of doing harm to any one. The telegram she received from the Herald contains the following: 'please answer at our expense.' This expression does not appear in the reproduction of the telegram in the Herald. It was sent by a boy with instructions to wait for an answer. Mrs. Klock is going to issue a statement to send to every member of Congress." Thus the attempts of a lieutenant of Mr. Hays to use the old tactics in an effort to neutralize the efforts of many organizations, with the moral support of the independent exhibitors, to pass the Pettengill Bill, will prove a boomerang when the repudiation comes.

HARRISON'S REPORTS regrets that Mr. Ramsaye should have allowed himself to be used unwittingly for an unholy purpose.)

UNITED ARTISTS' "LES MISERABLES" NOT "FORWARD MARCH"

United Artists has notified some exhibitors that they are delivering "Les Miserables" in place of "Forward March," and I have been asked by them to inform them whether they are or are not obligated to accept it.

"Forward March" was described in the work sheet as "The Re-Birth of a Nation! All the sweep and romance of America Today!" This description is far from fitting Victor Hugo's "Les Miserables," which is a French story—the story of Jean Valjean. It is self-evident that "Les Miserables" is not "Forward March."

The thought to produce "Les Miserables" was not in the mind of the producers of Twentieth Century Pictures when they offered their product for sale in the beginning of the season; it was conceived afterwards, and was offered to many exhibitors as one of the following other pictures: "Melody Lingers On," "Let Them Have It," "Thunder in the East," and "Brewster's Millions."

Personally I see no reason why those who have "Forward March" under contract should not accept "Les Miserables," for the book is so well known that if the picture were given any kind of care it should draw well. Many exhibitors, however, have found out that costume pictures do not draw, no matter how well they may be produced. And that is the reason why they want to reject it.

Whether those who have "Forward March" under contract will be able to reject "Les Miserables" is difficult for me to say. The Code does not offer much relief in a case of this kind and they will have to let United Artists sue them before the matter is finally determined. In the meantime, United Artists may withhold delivery of other pictures until they accept "Les Miserables," in which case it will be up to the exhibitors, in my opinion, to sue United Artists for breach of contract.

You will have to use your own judgment.

**"The Lost City" with William Boyd,
Kane Richmond and Claudia Dell**

(Sherman S. Krellberg; time, 89 min.)

A fast-moving fantastic melodrama. It is too far-fetched to appeal to intelligent adults, but it should thrill the younger folk because of the ingenious electrical contraptions used by William Boyd in his efforts to destroy the world. Many exciting situations arise because of the danger to Kane Richmond, the hero, an electrical engineer who had traced the electrical disturbances to Boyd's secret city in the African wilds. There is some human interest and a romance, but these are incidental; the main feature is the thrills.

In the development of the plot Richmond reaches Boyd's hideout but finds it difficult to proceed because Boyd, by the use of a television machine, knew of his every move and made things hard for him. Richmond discovers that Boyd held as prisoner Claudia Dell and her father, an inventor, forcing the inventor to do his bidding by threatening to kill Miss Dell. With one of his machines he made slaves of the natives by first killing their brain and then stretching their bodies to almost giant-like proportions, thereby giving them superhuman strength. Eventually Richmond, with the help of a white man who ruled over the natives, escapes with Miss Dell and her father. Boyd is killed in an explosion that wrecks his huge plant.

The story is by Zelma Carroll, George W. Merrick, and Robert Dillon. The screen play is by Perley Poore Sherman, Eddie Graneman, and Leon d'Usseau. Harry Kevier directed it. In the cast are George F. Hayes, Ralph Lewis, William Bletcher, and others.

Children may become frightened; otherwise suitable for them, and for adolescents and Sunday showing. Suitability, *Class A*.

**"The People's Enemy" with Preston Foster,
Lila Lee and Melvyn Douglas**

(RKO, March 15; running time, 70 min.)

An ordinary program melodrama. It is unpleasant fare because it deals with people who do little to arouse one's sympathy. The fact that the hero, Melvyn Douglas, uses his best efforts to win Preston Foster's release from prison, even though he loved Foster's wife, is not enough to win the spectator's respect, for the reason that, as it had been established, for years Douglas, a lawyer, had kept Foster out of prison when he really belonged there. Another unpleasant character is Herbert Rawlinson, who posed as an honorable citizen while taking bribes from crooks to "fix" their cases in court and then double-crossing them. There is an unwholesome atmosphere about the picture because the action revolves mostly around these unsavory characters. The closing scenes hold one in suspense, when Foster escapes from prison intent on killing Douglas who, he believed, had double-crossed him. The love interest is mildly pleasant.

The story is by Edward Dean Sullivan, the screenplay by Gordon Kahn and Edward Dean Sullivan, the direction by Crane Wilbur. Burt Kelly is the producer. In the cast are Shirley Grey, Roscoe Ates, Sybil Elaine.

Not suitable for children, adolescents, or Sundays. Suitability, *Class B*. (You may cancel it under the Code.)

"Wagon Trail" with Harry Carey

(Ajax Pictures Corp.; running time, 55 min.)

One of the best Harry Carey western melodramas released in years. There is fast action in every foot of film and Mr. Carey has an extremely sympathetic part. He is presented as a Sheriff, whose son is drawn in with a crowd of outlaws, and who is arrested after a stage holdup in which one of the sheriff's men were killed. The predicament in which Mr. Carey finds himself in awakens one's sympathy; one hopes that he will find his way out, for a jury had found the son guilty of murder and the judge had condemned him to be hanged. There is thrill aplenty in Mr. Carey's efforts to detect and bring the guilty persons to justice. At one time, he has to give up his badge, for having let his son escape from prison, but in the end he is exonerated, for what he had done was merely to throw the criminals off their guard. The boy is pardoned in the end. Love interest is present.

Monroe Talbot wrote the story, and Harry Fraser directed it with skill. Ed Norris takes the part of the son very well. Gertrude Messinger is the charming heroine. Earl Dwyer, Roger William, Chuck Morrison, and Chic Thunderscloud are some of the supporting players.

Not harmful to either children or adolescents. Good for a Sunday showing for those who show westerns on Sundays. Suitability, *Class A*.

**"Hold 'Em Yale" with Patricia Ellis,
Cesar Romero and Larry Crabbe**

(Paramount, April 12; running time, 62 min.)

A good program comedy. It is not a football picture, as the title might indicate. Yet there is one football game; it is played in the closing situation, but one cannot take it too seriously. Although the story revolves around petty racketeers, it is not demoralizing for these are presented in farcical situations instead of in their racketeering activities. The comedy is provoked by the efforts of Patricia Ellis to make gentlemen of four rough racketeers, and their resentment toward her; the dialogue in these situations is particularly laugh provoking. The story is thin, but this is not important because the spectator is kept laughing almost throughout:—

Patricia Ellis, daughter of a millionaire, has a weakness for men in uniforms. Her father is forced to expend large sums of money in buying off ushers and policemen to whom Miss Ellis had become engaged. Cesar Romero, a racketeer, reading of Miss Ellis' weakness, buys a uniform, becomes acquainted with her, and leads her to believe that he is a European diplomat. Larry Crabbe, a studious young college student, loves Miss Ellis but she refuses him because he is too timid. Crabbe prevents her from eloping with Romero; and her father sends her to a school out of town from which she runs away to join Romero. When she tells him that her father had disinherited her, Romero tells her to stay in his apartment while he goes away on a secret mission for his king; his intention is never to return. His four racketeering friends, who lived with him, are annoyed to find Miss Ellis there. They soon tire of her nagging and when they receive a telegram from Romero telling them that she had no money they decide to go to her father, inform him that they had saved her from Romero, and so receive a reward. But the father shocks them; for he does not want his daughter to return home. Instead he tells them that he will give them a large sum of money only if they will marry her off to Crabbe. They accomplish this eventually and become reformed; they even sing hymns at Miss Ellis' wedding in the church.

The plot is based on a short story by Damon Runyon. The screen play is by Paul Gerard Smith and Eddie Welch, the direction by Sidney Lanfield. Charles R. Rogers is the producer. William Frawley, Warren Hymer, Andy Devine, and George E. Stone are excellent as the racketeers. Others in the cast are George Barbier, Hale Hamilton, Grant Withers, and others.

Because of the racketeers some exhibitors might find it unsuitable for children, adolescents, or Sundays. Suitability, *Class B*.

**"West Point of the Air" with Wallace
Beery, Robert Young and Maureen
O'Sullivan**

(MGM, March 22; running time, 88 min.)

"West Point of the Air" depends more on some thrilling air scenes than on story value for its entertainment. As such it is a fairly exciting melodrama, with human interest. But Wallace Beery fans may be disappointed, for the character he portrays is not very colorful. Although one sympathizes with him, one misses the fire that one expects from a Beery performance. The first half is draggy, taking too much footage in establishing the different characters. There is, however, excitement in the second half, and the story, too, develops in a more interesting fashion. One of the most thrilling air scenes is that in which a student flyer crashes to the ground, the machine bursting into flames; another is that in which a student flyer loses control of his plane, just barely passing over an automobile that was in his path of descent. The photography in the air scenes is excellent, particularly in one scene showing a mass parachute jump, and also in another showing planes taking off at night. The sympathy one feels for Beery is provoked by his efforts to make a man of his son and set him on the right path. The romantic interest is pleasant.

The original story is by John Monk Saunders and James K. McGuinness. The screen play is by Frank Wed and Arthur J. Beckhard. Richard Rosson is the director and Monta Bell the producer. In the cast are Lewis Stone, Robert Livingston, Robert Taylor, and others. (Coast review.)

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Princess O'Hara" with Chester Morris and Jean Parker

(Universal, April 1; running time, 79 min.)

A pleasant human-interest comedy. Although the racketeering element is mixed into the story it is not demoralizing since it has been treated in a comedy vein. Two of the racketeers are ipersonated by Leon Errol and Vince Barnett; they are more comical than menacing, both in their speech and action. Their attempts to placate Jean Parker and make her feel more kindly toward their chief, Chester Morris, should provoke laughter; On instructions from Morris to get Miss Parker everything she needs without letting her suspect where the gifts come from, they steal a famous race horse to give to her in the place of her old horse that was sick, and that she needed for her horse-drawn cab. A comical situation is that in which Jean, while driving her best customer, an eccentric wealthy old woman, through the park, cannot check the race horse which runs at a fast pace as if he were running on the race track. The romantic interest is pleasant. One feels sympathy for Morris in the closing scenes, where he sacrifices his fortune to save Miss Parker from arrest.

In the development of the plot Miss Parker's father, one of the few remaining cabbies, is accidentally killed during a fight between rival taxi drivers. Miss Parker blames Morris for her father's death because it was his men who had caused her father's death. She refuses all his offers of help and instead follows her father's profession to support herself and her sisters and brother. When the horse is taken sick she accepts from the veterinary what she believes to be an ordinary horse. She does not know that Morris' men had forced the veterinary to give her the animal and that it was a famous race horse, who was to be raced at the track the following day. When the horse is found Miss Parker is arrested. But the owner of the horse promises not to prosecute if her horse wins the race. Morris' entire fortune is tied up in his horse. But he signs it over to the woman prosecuting Miss Parker. Since his horse wins, Miss Parker is not prosecuted because Morris' horse now belonged to the other woman. Miss Parker is grateful to Morris for his generosity.

The plot has been based on the magazine story by Damon Runyon; the screen play is by Doris Malloy and Harry Clork, and the direction by David Butler. Leonard Spiegelgass is the producer. In the cast are Henry Armetta, Ralph Remley, Dorothy Gray, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"It Happened In New York" with Lyle Talbot, Gertrude Michael and Heather Angel

(Universal, March 18; running time, 64 min.)

A good comedy, produced lavishly. It holds the interest fairly well to the closing scenes, and there are one or two mild thrills. One of the thrilling situations is where the hero is able to prevent the crooks, who had held up the heroine and him, from taking her valuable diamond necklace away from her. Miss Gertrude Michael does good work: she is charming and with good stories she should win popularity. In this picture she enacts the part of a temperamental actress, who dislikes excessive publicity, and who has no peace of mind because of the aggressiveness of her publicity agent. Lyle Talbot is good as the hero, a taxi driver.

The story is by Ward Morehouse and Jean Dalrymple; the screen play, by Rian James and Seton I. Miller; the direction, by Alan Crossland. It was produced by Edmund Grainger. Some of those in the supporting cast are Hugh O'Connell, King Baggett, and Francis McDonald.

Good for children and adolescents, suitable for Sunday showing. Suitability, *Class A*.

"Travelling Saleslady" with Joan Blondell and Hugh Herbert

(First National, April 6; running time, 62½ min.)

A moderately entertaining program comedy. The story is far-fetched and somewhat nonsensical; occasionally it lags. It should, however, please the masses fairly well because of the comedy situations, most of which are provoked by Hugh Herbert, an absent-minded inventor, who can never remember his own name. The romantic interest is pleasant.

Miss Blondell pleads with her father, Grant Mitchell, to give her a position in his toothpaste factory, but he refuses. She then goes to his competitor, Al Shean, with an excellent idea, conceived by Hugh Herbert, of flavoring

toothpaste with liquor extracts. Shean is glad to give her a position as travelling saleslady, and within a short time she is so successful with her product that her father's firm is on the verge of bankruptcy. She meets Gargan, her father's representative, and falls in love with him, but this does not prevent her from pulling all sorts of tricks to take business away from him. Gargan does not know her relationship to Mitchell. Eventually she forces Shean to merge with her father. Mitchell is forced to admit that Miss Blondell is a good business woman. Gargan forgives her.

The story is by Frank Howard Clark, the screen play by F. Hugh Herbert, Manuel Seff, and Benny Rubin, the direction by Ray Enright. Sam Bischoff is the producer. In the cast are Glenda Farrell, Ruth Donnelly, Johnny Arthur, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"\$10 Raise" with Edward Everett Horton and Karen Morley

(Fox, April 5; time, 71 min.)

A very entertaining comedy. The story is simple but should please most picture-goers, because of the human appeal. Edward Everett Horton, in the role of a meek clerk who is mistreated by Berton Churchill, his cranky employer, wins the spectator's sympathy; for that reason one rejoices in the good fortune that befalls him, just as one feels pity for him when he meets with disappointments. The comedy is well sustained throughout; some of the situations provoke hearty laughter, particularly those in which Horton suddenly finds that, by a stroke of luck, he is a rich man. There is a human and pleasant touch in the closing part which is in keeping with the fine character displayed by Horton—it shows Horton acting in a kindly manner towards Churchill when he could well afford to return the unkindnesses that Churchill had meted out to him. The love interest is pleasant:—

Horton, after eighteen years of faithful service to Churchill, picks up courage to ask for an increase; but he is refused and even warned that he might lose his position. This discourages Horton for he is in love with Karen Morley but is afraid to ask her to marry him because he earns only forty dollars a week. Horton invests his entire savings of \$800 in five lots, only to find that they are located in swamp land. But it develops that this swamp land contains valuable mineral water. With the help of Ray Walker, a friend, Horton sells the lots for \$100,000 with a five per cent interest in the firm that intended bottling the water. Horton purchases controlling interest of Churchill's firm, planning to throw Churchill out. But he feels pity for Churchill and instead engages him as general manager to take charge of the business while he and Miss Morley marry and take a honeymoon trip. Churchill appreciates this and gives his blessings to his son, who had married Miss Morley's sister against his wishes.

The story is by Peter B. Kyne, the screen play by Henry Johnson and Louis Breslow, the direction by George Marshall. Joseph Engel is the producer. In the cast are Alan Dinehart, Glen Boles and Rosina Lawrence.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Rainbow Valley" with John Wayne

(Monogram, March 15; running time, 52 min.)

A fairly good western. The action is fast and several situations will keep one in suspense. The situation where the hero rescues the letter carrier from the outlaws, who had kidnapped him, is thrilling. One is thrilled also towards the end, by the fight between the town folk and the outlaws. The love interest is incidental:—

John Wayne, a special investigator for the government, goes to prison to obtain information about a gang of crooks who had been terrorizing the citizens of Rainbow Valley, a small mining town. John, having obtained the information he wanted, is "pardoned" by the governor. He starts out for Rainbow Valley. On his way there he saves George Hayes, a letter carrier, from being robbed. John joins forces with the town folk, and after several battles with the gang, which had been reinforced by the addition of their leader from prison, puts through the road, which the outlaws were trying to block, wipes out the outlaws and captures their leader. John and Lucille Brown, the heroine, are united.

The story and screen play is by Lindsley Parsons; Paul Malvern is the director. Lucille Brown, Leroy Mason and others are in the cast.

Suitable for children, adolescents, and Sundays. *Class A*.

SPECIOUS PRODUCER ARGUMENTS

Mrs. Martin E. McKee, president of the Better Motion Pictures Council of Cincinnati, has sent me copies of the correspondence exchanged between her and Mr. Samuel Goldwyn as well as Mr. Joseph I. Breen regarding the picture of the Herbert Asbury book, "Barbary Coast," against which Mrs. McKee protested.

In her letter to Mr. Breen, Mrs. McKee states partly the following:

"... we must again protest against the filming of any story, however decolorized in the process of adaptation, which has for its locale San Francisco's famous or infamous underworld, in spite of Mr. Goldwyn's proposal to 'tell on the screen a love story set down in the district of San Francisco during the days of the Vigilantes...'

"If Mr. Goldwyn is permitted to put out his adaptation under the title 'Barbary Coast,' we can only infer that he wishes to trade on the popularity of the book."

To Mr. Breen's advice "to suspend judgment in this matter until after the film is made," Mrs. McKee replies as follows:

"The proper time for organizations such as ours to discuss forthcoming film productions, it seems to us, is before a great deal of effort and funds are consumed in making pictures which do not meet standards set down by thoughtful communities..."

Mrs. McKee, in sending copies of the correspondence to this office, sought to ascertain whether Mr. Breen has or has not jurisdiction over such a matter. "Does this incident indicate," she asks, "the limitation of Mr. Breen's authority over his own organization?"

Forbidding a producer from putting into pictures a salacious book is outside Mr. Breen's jurisdiction. His duties are to see that no objectionable material reaches the screen. As long as the producer complies with the regulations of the Code, Mr. Breen has no way out but to approve the film. I doubt if even Mr. Hays can prevent Samuel Goldwyn from using the title of this notorious book as long as he alters the material.

Samuel Goldwyn's decision to make a snow-white picture out of this "dirt" but to use the title is down-right mental dishonesty. He reminds us of the old peep show, where the spielman promised many things until he obtained the patron's nickel. There is nothing in the book that can be filmed, and the Code Administrator will, no doubt, examine the script that will be written with a microscope. Why is Mr. Goldwyn, then, keeping the title of the book, which in the language of the streets means "Red Light District"? Why isn't he sincere enough to use the title, "The Red-Light District of San Francisco," instead of "Barbary Coast"? He could make more money with such a title, if money is what he is after.

This incident more than anything else proves the necessity of empowering you, the theatre owner, the contact point with the public, to have the right to reject what might prove objectionable to the people of your community. There is no doubt in my mind that many of you will not want to show this picture, no matter how successful it might prove at the box office, because you don't want to lend your screen for the promotion of the reading of filthy literature. But the producer says that you must live up to the terms of your contract, entered into between you and him long before he selected the material on which he was to base his pictures, and must pay for it even if you don't want to show it. And not to show it would bankrupt you.

The producers will, no doubt, use many arguments in order to convince you that the Pettengill Bill, now before the House, will injure your interest. But do not let them swerve you from your purpose of supporting it. The movement of the Legion of Decency came into existence because you were unable to reject the dirty pictures the producers were making. No matter how much pressure the better element of your community brought to bear on you to refrain from showing such pictures, you were helpless, even when in many instances you were willing to pay for the picture and not show it, for the percentage terms made it in many cases almost compulsory for you to show such pictures. This Bill will enable you to buy only such pictures as the people of your community want to see.

The Pettengill Bill is fundamentally sound and honest; it seeks to do two things: To prevent the producer from compelling you to buy pictures that do not suit the tastes of the people of your community, and to compel him to furnish you specifications for the article for which he has made you sign a contract, to pay him a definite sum of money. Is there a business in which specifications for the articles sold are denied? Where is any injustice committed when the buyer seeks to compel the seller by law to furnish specifications for the articles sold?

"MARCH OF TIME" SHOCKING INDUSTRY BY FAIRNESS OF SALES POLICIES

How would you feel if Metro-Goldwyn-Mayer, or Fox, or Columbia, or any of the other producer-distributors, told you this: "Buy our product at a price we think fair to both of us. We know that you will make money with our pictures. But if after playing the first fifteen pictures you find out that they don't make you money, you are at liberty to cancel the entire contract and we shall pay you back fifty per cent of all the moneys you paid for the fifteen pictures you played and paid for. We also grant you the right to buy next season's product at the same figures after fulfilling the terms of our contract with you for the current season."

I am sure you would think that there is something wrong with the fellow who would submit to you such a proposition; you couldn't believe it.

And yet that is exactly what is happening with the producers of "The March of Time," even though on a smaller scale, for their "product" is only twelve two-reel issues; they will allow you to cancel the entire contract after playing four issues, and guarantee to return half of the money you paid for these four issues.

No! There is no catch back of it; it is merely honest and sensible salesmanship. The backers of this enterprise are high-type people; they are the owners of a high-class magazine, "Time," a prosperous publication, and are doing business in a high-class way; they feel that it is unfair for them to tie an exhibitor to a contract to receive definite sums of money from him unless their product will bring him back not only the cost but also a profit.

When they first decided to send out salesmen to obtain contracts for "The March of Time," they had nothing to guide them as to what they should charge an exhibitor, first because they did not know the value of their product, and secondly because the charge figures in this industry are based on how much a salesman can get, and not on what a product is worth. To charge in accordance with the population of a town they felt it unfair, for they reasoned out that what is fair for a town in a northern, eastern or western state would not be fair for a town of the same size in a southern state, or in a state hit by the drought. So they decided to adopt some other system of charges.

And here is where they have shown real insight: First, they took the figures of the amount of money a town spends; then they obtained information how much magazine reading the people of that town did. Then they worked out figures, which, in accordance with the statement of one of their executives, made to the writer, corresponded in most instances with the amount of money exhibitors have offered them voluntarily. Whenever they are finding out that an exhibitor has overpaid, they send him a refund without his asking for it.

The quota they have set for the entire United States is the cost of production, with the amount expended in advertising and a fair amount of profit added to it.

HARRISON'S REPORTS recommends to the exhibitors to encourage the backers of "The March of Time" so that their product might prove successful. They are men with high ideals; and we need such men in our industry.

A CORRECTION

In last week's issue, it was stated through a typographical error that the name of the Congressman from Pennsylvania is Charles A. Wolverton. Mr. Wolverton is a Congressman from New Jersey. The member of this Committee from Pennsylvania is James Wolfenden.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, APRIL 6, 1935

No. 14

(Partial Index No. 2—Pages 26 to 52 Incl.)

Title of Pictures

Reviewed on Page

After Office Hours—MGM (71 min.)	38
All the King's Horses—Paramount (84 min.)	38
Behind the Green Lights—Mascot (68½ min.)	50
Captain Hurricane—RKO (71½ min.)	47
Car 99—Paramount (67 min.)	35
Carnival—Columbia (75 min.)	31
Casino Murder Case, The—MGM (82 min.)	51
Dealers in Death—Topical Films (63 min.)	26
Death Flies East—Columbia (63½ min.)	38
Devil Dogs of the Air—Warner Bros. (84½ min.)	27
Dog of Flanders, A—RKO (71½ min.)	46
Folies Bergere de Paris—United Artists (80 min.)	34
Gigolette—RKO (67 min.)	35
Gold Diggers of 1935—First National (95 min.)	46
Great God Gold—Monogram (70 min.)	42
Great Hotel Murder, The—Fox (71 min.)	39
High School Girl—Bryan Foy (55 min.)	42
I'll Love You Always—Columbia (67 min.)	47
In Spite of Danger—Columbia (55 min.)	47
Jack Ahoy—Gaumont-British (74½ min.)	31
Laddie—RKO (69 min.)	42
Law Beyond the Range—Columbia (58 m.)	Not reviewed
Let's Live Tonight—Columbia (68 min.)	47
Life Begins at Forty—Fox (79½ min.)	43
Little Colonel, The—Fox (81 min.)	39
Living on Velvet—First National (75 min.)	42
Love in Bloom—Paramount (74 min.)	43
Man From Folies Bergere, The—United Artists (See "Folies Bergere de Paris")	34
Man Who Knew Too Much, The—G-B Prod. (73½ m.)	38
McFadden's Flats—Paramount (64 min.)	46
Mississippi—Paramount (74½ min.)	51
Murder on a Honeymoon—RKO (73 min.)	26
Mystery Man, The—Monogram (66 min.)	30
Naughty Marietta—MGM (104 min.)	51
Night at the Ritz, A—Warner Bros. (61 min.)	46
Night Life of the Gods—Universal (72 min.)	35
Notorious Gentleman—Universal (75 min.)	30
Nut Farm, The—Monogram (67 min.)	26
One More Spring—Fox (87½ min.)	34
Passport to Fame—Columbia (See "The Whole Town's Talking")	30
Private Worlds—Paramount (82 min.)	50
Rendezvous at Midnight—Universal (62½ min.)	35
Right to Live, The—Warner Bros. (68 min.)	27
Roberta—RKO (104 min.)	31
Rocky Mountain Mystery—Paramount (62½ min.)	50
Ruggles of Red Gap—Paramount (89 min.)	27
Sacred Flame, The—Warner Bros. (See "The Right to Live")	27
Sequoia—MGM (71 min.)	26
Shadow of Doubt—MGM (74 min.)	30
Shot in the Dark, A—Chesterfield (65 min.)	43
Strange Conspiracy, The—Paramount (See "The Presi- dent Vanishes")	206
Sweet Music—Warner Bros. (95 min.)	35
Symphony of Living—Invincible (73 min.)	31
Times Square Lady—MGM (68 min.)	47
Transient Lady—Universal (69 min.)	34
Vanessa: Her Love Story—MGM (74 min.)	43
Wedding Night, The—United Artists (82 min.)	50
When a Man's a Man—Fox (67 min.)	34
While the Patient Slept—First National (65 min.)	39
Whole Town's Talking, The—Columbia (89 min.)	30
Winning Ticket, The—MGM (68 min.)	27
Without Children—Liberty (76 min.)	51
Woman in Red—First National (67½ min.)	39
World Accuses, The—Chesterfield (58 min.)	42
World's Fair—Columbia (See "Carnival")	31

RELEASE SCHEDULE FOR FEATURES

Ajax Pict. Corp. Features

(1501 Broadway, New York, N. Y.)

The Fighting Pilot—Dick Talmadge (60½ m.)	Feb. 1
Adventurous Knights—Our Young Friends (59½ m.)	Feb. 4
Twenty Dollars a Week—Starke (70 m.) (reset)	Apr. 1
Now or Never—Dick Talmadge (reset)	Apr. 1
Wagon Trail—Harry Carey (reset)	Apr. 15
Roaring Roads—Our Young Friends (reset)	Apr. 15

Chesterfield Features

(1540 Broadway, New York, N. Y.)

Sons of Steel—Chas. Starrett-Polly Young	Dec. 15
Shot in the Dark—Starrett-Shilling-Warwick	Feb. 15
Circumstantial Evidence—Chandler-Grey	Mar. 30

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5204 Law Beyond the Range—McCoy (58 min.)	Feb. 15
5005 Whole Town's Talking—Robinson-Arthur	Feb. 22
5027 Death Flies East (Mistaken Identity) —Rice-Nagel	Feb. 28
5010 Let's Live Tonight (Georgianna) —Harvey-Carminati	Mar. 1
5034 In Spite of Danger—Ford-Marsh	Mar. 8
5205 Revenge Rider—Tim McCoy (57½ min.)	Mar. 18
5020 I'll Love You Always (Private Property) —Nancy Carroll	Mar. 20
Swell Head—B. Kent-W. Ford	Apr. 8
Eight Bells—R. Belamy-A. Sothorn	Apr. 11
5206 Fighting Shadows—Tim McCoy	Apr. 18
5017 Unwelcome Stranger—Holt-Barrie	Apr. 20
Men of the Hour—Seward-Cromwell-Ford	Apr. 25

First National Features

(321 W. 44th St., New York, N. Y.)

859 Living on Velvet—Francis-William	Mar. 2
874 While the Patient Slept—MacMahon-Kibbee- Talbot	Mar. 9
851 Gold Diggers of 1935—Powell-Menjou	Mar. 16
870 Traveling Saleslady—Blondell-Gargan	Apr. 6
879 The Case of the Curious Bride—William- Lindsay (reset)	Apr. 13
853 Go Into Your Dance (Casino de Paree) —Jolson-Keeler	Apr. 20
875 Wanderlust—MacMahon-Kibbee-Arlidge	Apr. 27

Fox Features

(444 W. 56th St., New York, N. Y.)

515 Mystery Woman—Barrie-Roland-Halliday	Jan. 18
526 Charlie Chan in Paris—Oland-Brian	Jan. 25
521 Under Pressure—Lowe-MacLaglen	Feb. 1
530 Baboona—Mr. and Mrs. Martin Johnson	Feb. 8
529 One More Spring—Gaynor-Baxter-King	Feb. 15
527 When a Man's a Man—George O'Brien	Feb. 15
531 Little Colonel—Temple-L. Barrymore	Feb. 22
No release set for	Mar. 1
532 Great Hotel Murder (Recipe for Murder) —Lowe-MacLaglen-Carlisle	Mar. 8
No release set for	Mar. 15
533 Life Begins at 40—Rogers-Hudson (reset)	Mar. 22
534 George White's Scandals—Dunn-Faye (re.)	Mar. 29
537 \$10 Raise—Horton-Morley-Dinehart	Apr. 5
536 It's a Small World (Highway Robbery) —Spencer Tracey-Claire Trevor (reset)	Apr. 12
535 Spring Tonic (Man Eating Tiger) Lew Ayres-Claire Trevor (reset)	Apr. 19
540 Secret Lives—Barrie-Roland-Cook	Apr. 26
539 Our Little Girl—Temple-Ames-McCrea	May 3
538 Cowboy Millionaire—George O'Brien	May 10

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Princess Charming—Laye-Wilcoxson	Jan. 30
Jack Ahoy—Jack Hulbert	Feb. 8
The Man Who Knew Too Much—Banks-Best	Mar. 21

Invincible Features

(1540 Broadway, New York, N. Y.)

The Ghost Walks—Miljan-Collier	Dec. 1
Symphony of Living—Brent-Shean	Feb. 1
Public Opinion—Grey-Wilson-Wilburn	Mar. 15

Liberty Features

(1776 Broadway, New York, N. Y.)

1001 Cheaters—Bill Boyd-Dorothy Mackaill	July 1
1002 When Strangers Meet—Cromwell-Judge	July 20
1003 Take the Stand—LaRue-Todd	Sept. 7
1006 Two Heads on a Pillow—Hamilton-Jordan	Oct. 2
1004 No Ransom—Hyams-Holmes	Oct. 8
1005 Once to Every Bachelor—Hamilton-Nixon	Dec. 14
1009 Sweepstake Annie—Nixon-Brown	Mar. 1
1007 School for Girls—Fox-Kelly	Mar. 22
1008 Without Children—Churchill-Cabot	Apr. 1
1010 Dizzy Dames—Rambeau-McKinney-Gray	May 1

Majestic Features

(1270 Sixth Ave., New York, N. Y.)

Beginning of 1934-35 Season

The Scarlet Letter—Moore-Albright	Sept. 14
She Had to Choose—Crabbe-Jewell	Sept. 18
Night Alarm—Judith Allen-Bruce Cabot	Dec. 15
The Perfect Clue—Manners-Gallagher	Jan. 15
Mutiny Ahead—Hamilton-Burke	Feb. 2
Motive for Revenge—Cook-Hervey	Not yet set

Mascot Features

(1776 Broadway, New York, N. Y.)

In Old Santa Fe—Ken Maynard-Evelyn Knapp	Nov. 1
The Marines Have Landed—Haines-Armita	Nov. 20
Little Men—Moore-Morgan-Durand	Dec. 25
Behind the Green Lights—Allen-Blackner	Mar. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1933-34 Season

420 Vanessa: Her Love Story—Hayes-Montgom.	Mar. 1
418 Reckless—Harlow-Powell-Tone-Robson	Apr. 19

(In checking the releases with the 1933-34 contract we find the following pictures are still due: 401 "John Barrymore No. 1"; 409 "Joan Crawford No. 2"; 412 "Jimmy Durante No. 2"; 426 "Norma Shearer No. 1"; 431 "Wallace Beery and Clark Gable No. 1"; 433 "Jean Harlow and Clark Gable No. 1"; 434 "Marie Dressler No. 1" (which naturally will not be made); 437 "Soviet"; and 439 "Two Thieves.")

1934-35 Season

508 Evelyn Prentice—Loy-Powell	Nov. 9
No release for	Nov. 16
540 A Wicked Woman—Christians-Bickford	Nov. 30
541 The Band Plays On (Backfield)—Young	Dec. 7
542 The Gay Bride (Repeal)—Lombard-Morris	Dec. 21
507 Biography of a Bachelor Girl—Harding	Jan. 5
526 The Night Is Young—Novarro-Laye	Jan. 12
533 David Copperfield—Fields-Barrymore	Jan. 18
544 Society Doctor—Morris-Bruce	Jan. 25
543 Sequoia—Jean Parker	Feb. 1
523 Winning Ticket—Carrillo-Fazenda	Feb. 8
545 Shadow of Doubt—Cortez-Bruce	Feb. 15
516 After Office Hours—Gable-C. Bennett	Feb. 22
547 Times Square Lady—Taylor-Bruce	Mar. 8
546 The Casino Murder Case—Lukas-Jewell	Mar. 15
504 West Point of the Air—Beery-O'Sullivan	Mar. 22
537 Naughty Marietta—MacDonald-Eddy	Mar. 29
501 Mark of the Vampire—L. Barrymore-Allan	Apr. 5
548 Baby-Face Harrington—C. Butterworth	Apr. 12
549 Mystery in Room 309—Tone-Merkel	Apr. 26

Monogram Features

(1270 Sixth Ave., New York, N. Y.)

3011 Million Dollar Baby—Walker-Judge (reset)	Jan. 15
3018 Women Must Dress—Gombell-Gordon (re.)	Feb. 1
3034 Rainbow Valley—John Wayne (reset)	Mar. 15
3003 Nut Farm—Wallace Ford (reset)	Mar. 25
3017 Great God Gold—Blackmer-Sleeper (re.)	Apr. 15
3025 Mystery Man—Armstrong-Doyle (reset)	Apr. 25

(3013 "Hoosier Schoolmaster" listed in the last Index as an April 15 release has been postponed.)

Paramount Features

(1501 Broadway, New York, N. Y.)

3416 The President Vanishes—Byron-Arnold	Jan. 11
3427 The Lives of a Bengal Lancer—Cooper	Jan. 18
3426 The Gilded Lily—Colbert-MacMurray	Jan. 25
3424 Wings in the Dark—Grant-Loy-Karns	Feb. 1
3428 Rocky Mountain Mystery—Scott (reset)	Feb. 8
3429 Rumba—Raft-Lombard-Margo (reset)	Feb. 15
3430 All the King's Horses—Brisson-Ellis	Feb. 22
3432 Car 99—Standing-MacMurray	Mar. 1
3431 Ruggles of Red Gap—Laughton (reset)	Mar. 8
3434 Love in Bloom—Burns-Allen-Lee	Mar. 15
3433 Mississippi—Crosby-Fields-Burnett (re.)	Mar. 22
3436 McFadden's Flats—Kelly-Furness (reset)	Mar. 29
No release for	Apr. 5
3438 Hold 'Em Yale—Ellis-Romero-Crabbe	Apr. 12
3435 Private Worlds—Colbert-McCrea-Boyer	Apr. 19
3440 Stolen Harmony—Raft-Bernie (reset)	Apr. 19
3439 Four Hours to Kill—Barthelmess-Mack	Apr. 26
3437 The Scoundrel—Coward-Hayden-Williams	Apr. 26

(*The Devil Is a Woman," listed in the last Index as a March 15 release has been postponed.)

RKO Features

(1270 Sixth Ave., New York, N. Y.)

508 Kentucky KERNELS—Wheeler-Woolsey	Nov. 2
509 By Your Leave—Morgan-Tobin-Nixon	Nov. 9
514 Woman in the Dark—Wray-Bellamy	Nov. 9
507 Anne of Green Gables—Shirley-Brown	Nov. 23
513 The Silver Streak—Starrett-Blane	Nov. 30
517 Lightning Strikes Twice—Lyon-Todd	Dec. 7
515 Red Morning—Duna-Toomey-Hatton	Dec. 14
512 The Little Minister—Hepburn-Beale	Dec. 28
516 West of the Pecos—Dix-Sleeper	Jan. 4
518 Romance in Manhattan—Lederer-Rogers	Jan. 11
519 Grand Old Girl—Robson-Carlisle	Jan. 18
520 Enchanted April—Harding-Morgan	Feb. 1
521 Gigolette—Ames-Bellamy-Cook	Feb. 15
522 Murder on a Honeymoon—Oliver-Gleason	Feb. 22
523 Captain Hurricane—Barton-Mack	Mar. 1
524 Roberta—Dunne-Astaire-Rogers	Mar. 8
527 The People's Enemy—Douglas-Lee (70 min.)	Mar. 15
525 A Dog of Flanders—Thomas-Heggie	Mar. 22

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Runaway Queen—Anna Neagle-Ferd. Graavey	Dec. 21
Mighty Barnum—Beery-Menjou-Bruce	Dec. 25
Kid Millions—Cantor-Merman-Sothorn	Dec. 28
Clive of India—Ronald Colman	Jan. 25
The Scarlet Pimpernel—Howard-Oberon	Feb. 15
Folies Bergere—Chevalier-Oberon	Feb. 22
Wedding Night—Anna Sten-Gary Cooper	Mar. 8
Les Miserables—F. March-C. Laughton (reset)	Apr. 21
Cardinal Richelieu—George Arliss	Apr. 28
Call of the Wild—Gable-Young-Oakie	May 6
Thunder in the East—Boyer-Oberon	May 13
Brewster's Millions—Buchanan-Damita	May 20

(*Nell Gwyn," listed in the last Index as an April 5 release has been postponed.)

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A8020 Strange Wives—Pryor-Ralston	Dec. 10
A8028 The Man Who Reclaimed His Head—Rains	Dec. 24
A8025 I've Been Around—Morris-Hudson	Dec. 31
A8036 Straight from the Heart—Astor	Jan. 14
A8032 A Notorious Gentleman (At Your Service)	Jan. 21
—Bickford-Vinson	Jan. 21
A8024 The Mystery of Edwin Drood—Rains	Feb. 4
A8031 Rendezvous at Midnight (Joy of Living)	Feb. 11
—Bellamy-Hudson	Feb. 11
A8083 The Crimson Trail—Buck Jones (57½ m.)	Feb. 11
A8003 The Good Fairy—Sullivan-Marshall	Feb. 18
A8019 Transient Lady—Raymond-Hull (reset)	Mar. 4
A8008 Night Life of the Gods—McKinney (re.)	Mar. 11
A8023 It Happened in New York—Talbot (re.)	Mar. 18
A8013 Princess O'Hara—Morris-Parker (re.)	Apr. 1
A8084 Stone of Silver Creek—Buck Jones	Apr. 15
A8009 Bride of Frankenstein—Karloff	Apr. 22
A8012 Mr. Dynamite (Zest)—Lowe-Dixon	Apr. 22
A8015 Werewolf of London (Moon Mullins)	May 6
—Hull-Oland	May 6

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

826 I Am a Thief—Astor-Cortez-Digges	Nov. 24
811 The Secret Bride (Concealment)— Stanwyck-William-Farrell	Dec. 22
802 Sweet Adeline—Dunne-Woods-Herbert	Dec. 29
806 Bordertown—Muni-Davis-Lindsay	Jan. 5
827 The White Cockatoo—Muir-Cortez	Jan. 19
828 The Right to Live—Hutchinson-Brent	Jan. 26
816 Devil Dogs of the Air—Cagney-O'Brien	Feb. 9
805 Sweet Music—Vallee-Dvorak-Sparks	Feb. 23
823 A Night at the Ritz (King of the Ritz) —Gargan-Ellis-Jenkins	Mar. 23
829 The Florentine Dagger—Woods-Lindsay	Mar. 30

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5803 Flying Pigskins—Sport Thrills (11 min.) ..	Nov. 9
5353 Life's Last Laughs No. 3—(8½ min.)	Nov. 9
5903 Laughing with Medbury Among the Cocoons—(9½ min.)	Nov. 9
5503 Krazy's Waterloo—K. Kat (cart.) (7 m.) ..	Nov. 16
5703 Snapshots No. 3—(10 min.)	Nov. 23
5904 Laughing with Medbury at a County Fair— (9½ min.)	Dec. 7
5354 Life's Last Laughs No. 4—(8 min.)	Dec. 12
5302 Babes at Sea—Color Rhapsody (7½ min.) ..	Dec. 12
5804 Thrill Flashes—Sport Thrills (9½ min.) ..	Dec. 12
5404 Spice of Life No. 4—(8 min.)	Dec. 13
5602 The Happy Butterfly—Scrappys cart. (7m) ..	Dec. 20
5504 Goofy Gondolas—K. Kat cart. (6½ min.) ..	Dec. 21
5704 Snapshots No. 4—(9 min.)	Dec. 21
5403 Spice of Life No. 3—(8 min.)	Dec. 29
5905 Laughing with Medbury in Hollywood (9½ min.)	Jan. 4
5355 Life's Last Laughs No. 5—(8½ min.)	Jan. 4
5805 When Men Fight—Sport Thrills (10 min.) ..	Jan. 4
5603 The Gloom Chasers—Scrappys cart. (7m.) ..	Jan. 18
5705 Snapshots No. 5—(9½ min.)	Jan. 18
5303 Shoemaker and the Elves—Color Rhap. (8½ min.)	Jan. 20
5405 Spice of Life No. 5—(10 min.)	Jan. 20
5356 Life's Last Laughs No. 6—(9½ min.)	Feb. 1
5505 The Bird Man—K. Kat cartoon—(6½ m.) ..	Feb. 1
5806 Pardon My Grip—Sport Thrills (10½ m.) ..	Feb. 1
5706 Snapshots No. 6—(9 min.)	Feb. 22
5406 Spice of Life No. 6—(7 min.)	Mar. 1
5604 Gold Getters—Scrappys cartoon (9 min.) ...	Mar. 1
5807 Air Thrills—Sport Thrills (9½ min.)	Mar. 1
5707 Snapshots No. 7—(10 min.)	Mar. 15
5506 Hot Cha Melody—K. Kat cart. (6½ min.) ..	Mar. 15
5304 The Make Believe Revue—Color Rhapsody (8½ min.) (reset)	Mar. 22
5808 Hold That Shark—Sport Thrills (9 min.) ..	Mar. 29
5605 Graduation Exercises—Scrappys cartoon ...	Apr. 12
5708 Snapshots No. 8	Apr. 12
5507 The Peace Conference—K. Kat cartoon	Apr. 26

Columbia—Two Reels

5101 Men in Black—Stooges No. 1 (18½ min.) ..	Sept. 28
5102 It's the Cats—Clyde com. (18½ min.)	Oct. 11
5103 Counsel on De Fence—Langdon (18 min.) ..	Oct. 25
5104 Perfectly Mismatched—Errol com. (21 m.) ..	Nov. 20
5105 In the Dog House—Clyde com. (17½ min.) ..	Dec. 1
5106 Three Little Pigskins—Stooges (18½ min.) ..	Dec. 8
5107 Shivers—Langdon comedy (18 min.)	Dec. 24
5108 One Too Many—Errol comedy (19 min.)	Dec. 28
5109 Horses Collars—Stooges (18½ min.)	Jan. 10
5110 His Old Flame—Murray No. 1 (19 min.)	Jan. 25
5111 I'm a Father—Clyde No. 3 (19½ min.)	Feb. 7
5112 Restless Knights—Stooges (16½ min.)	Feb. 20
5113 Gunshoes—All Star comedy (20 min.)	Mar. 1
5114 His Bridal Sweet—Langdon com. (17½ m.) ..	Mar. 15
5115 Pop Goes the Easel—Stooges (18½ min.)	Mar. 29
5116 Old Sawbones—Clyde comedy	Apr. 11

First Division—Two Reels

(1270 Sixth Ave., New York, N. Y.)

1 March of Time—(17 min.)	Feb. 1
2 March of Time—(23 min.)	Mar. 8

Fox—One Reel

5305 Isle of Bermuda—Along Rd. to Rm. (10½m) ..	Dec. 7
5905 Way Down Yonder—Song H. story (11½m) ..	Dec. 7
5509 South Pole or Bust—Terrytoon (6 min.)	Dec. 14
5605 Harlem Harmony—Treasure Chest (10 m.) ...	Dec. 21
3506 Geneva by the Lake—Along Road to Romance (10 min.)	Dec. 21
5510 The Dog Show—Terrytoon (6½ min.)	Dec. 28
5906 Gay Old Days—Song Hit story (10½m)	Jan. 4
5511 The First Snow—Terrytoon (6 min.)	Jan. 11
5907 Song Plugger—Song Hit story (9 min.)	Jan. 18
1405 Casting for Luck—Adv. News Camera (10m) ..	Jan. 25
5512 What a Night—Terrytoon (6½ min.)	Jan. 25
5513 The Bull Fight—Terrytoon (6 min.)	Feb. 8
1406 Tracking the Explorers—Adventures of a News Cameraman (10 min.)	Feb. 8
5514 Fireman Save My Child—Terrytoon (6 m.) ..	Feb. 22
5606 Chums—Treasure Chest (9½ min.)	Mar. 1
5515 The Moth and the Spider—Terrytoon (6 m.) ..	Mar. 8
5908 The Old Camp Ground—Song Hit (9½ m.) ..	Mar. 15
5516 Old Dog Tray—Terrytoon (6 min.)	Mar. 22
5909 Fireman's Day Off—Song Hit story	Mar. 29
5517 Flying Oil—Terrytoon cartoon	Apr. 5

Fox—Two Reels

5104 Big Business—Musical com. (19 min.)	Dec. 7
5303 Three Cheers for Love—Mirthquake (19m) ..	Dec. 14
5306 Boosting Dad—Junior Coghlin (21 min.)	Dec. 21
5108 Gentlemen of the Bar—E. Truex (19 m.)	Dec. 28
5305 How Am I Doing?—York & King (20½m) ..	Jan. 4
5107 Palooka from Paducah—Keaton (21 m.)	Jan. 11
5307 Dumb Luck—Easy Aces comedy (18 m.)	Jan. 18
5109 Mr. Widgee—Joe Cook comedy (21 min.)	Jan. 25
5308 The Little Big Top—Mirthquake (21 m.)	Feb. 1
5206 Easy Money—Tom Howard comedy (20m) ..	Feb. 8
5309 Moon Over Manhattan—Mirthquake (17½m) ..	Feb. 15
5110 One Run Elmer—Keaton comedy (20 m.)	Feb. 22
5111 Object Not Matrimony—Truex c. (19½m) ..	Mar. 1
5207 An Ear for Music—Howard com. (19 min.) ..	Mar. 8
5112 Hayseed Romance—Keaton com. (20½ m.) ..	Mar. 15
5113 Hail Brothers—Gilbert comedy (20 min.) ...	Mar. 22
5114 A Nose for News—Joe Cook comedy	Apr. 5

Metro-Goldwyn-Mayer—One Reel

M-125 Rugby—Oddities (10 min.)	Dec. 15
W-145 Toyland Broadcast—Cartoon (10 min.) ...	Dec. 22
A-105 Goofy Movies No. 11	Dec. 29
T-115 Zeeland—The Hidden Paradise— Traveltalks (7 min.)	Jan. 5
M-216 Motorcycle Cossacks—Oddities (9 min.) ..	Jan. 12
W-146 Hey, Hey Fever—Cartoons (9 min.)	Jan. 19
A-106 Goofy Movies No. 12	Jan. 26
T-116 Rainbow Canyon—Traveltalks (8 min.) ...	Feb. 2
M-127 Windy—Oddities	Feb. 9
W-147 When the Cat's Away—Cartoons (9 min.) ..	Feb. 16
T-117 Not yet titled—Traveltalks	Feb. 23
M-128 Donkey-Baseball—Oddities	Mar. 2

Metro-Goldwyn-Mayer—Two Reels

C-22 Washee Ironce—Our Gang comedy (17m) ..	Sept. 29
C-32 Opened by Mistake—Todd-Kelly (19 m.) ...	Oct. 6
C-12 You Said a Hatful—C. Chase (19 min.)	Oct. 13
C-42 The Ballad of Paducah Jail—Cobb (19m) ..	Oct. 20
R-52 My Grandfather's Clock—Revue (17 min.) ..	Oct. 27
C-23 Mama's Little Pirate—Our Gang (18 min.) ..	Nov. 3
C-33 Done in Oil—Todd-Kelly (18 min.)	Nov. 10
C-13 Fate's Fathead—C. Chase com. (18 min.) ...	Nov. 17
C-43 You Bring the Ducks—Cobb com. (16 m.) ..	Nov. 24
R-53 Star Nights at the Coconut Grove—Musical Revue	Dec. 1
C-24 Shrimps for a Day—Our Gang comedy	Dec. 8
C-34 Bum Voyage—Todd-Kelly com. (20 min.) ..	Dec. 15
C-14 The Chases of Pimple Street—Chase (20 m.) ..	Dec. 22
C-44 Not yet titled—Cobb comedy	Dec. 29
C-1 Tit for Tat—Laurel-Hardy comedy (20 min.) ..	Jan. 5
R-54 Not yet titled—Musical Revue	Jan. 12
C-25 Not yet titled—Our Gang comedy	Jan. 19
C-35 Treasure-Blues—Todd-Kelly comedy	Jan. 26
C-15 Not yet titled—Charley Chase comedy	Feb. 2
C-2 Fixer-Uppers—Laurel-Hardy comedy	Feb. 9

(In the last Index C-805 "Then Thar Hills" appeared with two reel releases as a July 21 release. This was inserted through an error; it belongs to the 1933-34 season, and has been so listed.)

Paramount—One Reel

R4-6 A Spotlight Cocktail—Sportlight (10m)...Dec. 28
E4-5 We Aim To Please—Popeye (6½ min.)...Dec. 28
C4-3 An Elephant Never Forgets—Color Classic (7½ min.)...Dec. 28
P4-6 Paramount Pictorial No. 6 (9 min.)...Jan. 4
V4-12 Movie Sideshow—Varieties (10 min.)...Jan. 11
A4-9 Feminine Rhythm—Headliner (9½ min.)...Jan. 18
T4-6 Baby Be Good—Boop cartoon (7½ min.)...Jan. 18
V4-13 Coo-Coo News—Varieties (9½ min.)...Jan. 25
R4-7 King of the Everglades—Sportlight (9½ m.)...Jan. 25
E4-6 Beware of Barnacle Bill—Popeye (6½ m.)...Jan. 25
P4-7 Paramount Pictorial No. 7 (9½ min.)...Feb. 1
V4-14 Screen Souvenirs No. 3 (9½ min.)...Feb. 8
A4-10 Million Dollar Notes—Headliner (10m)...Feb. 8
T4-7 Taking the Blame—Boop cartoon (6 min.)...Feb. 15
V4-15 Jungle Antics—Varieties (9½ min.)...Feb. 22
R4-8 Feline Athletes—Sportlight (9½ min.)...Feb. 22
E4-7 Be Kind to "Animals"—Popeye cart. (5½ m.)...Feb. 22
A4-11 Songwriters of the Gay Nineties (Cab Calloway's Jitterbug Party)—Headliner 9½ m. Mar. 1
P4-8 Paramount Pictorial No. 8—(9½ min.)...Mar. 1
C4-4 The Song of the Birds—Co. Classic (7½ m.)...Mar. 1
V4-17 The Superstition of the Rabbit's Foot—Varieties (7 min.)...Mar. 8
T4-8 Stop That Noise—Boop cartoon (6 min.)...Mar. 15
V4-16 Strings and Strains—Varieties (10 min.)...Mar. 22
A4-12 Hark Ye, Hark—Headliner (7½ min.)...Mar. 22
R4-9 Sporting Sounds—Sportlight (9½ min.)...Mar. 22
E4-8 Pleased to Meet Cha—Popeye (6½ min.)...Mar. 22
P4-9 Paramount Pictorial No. 9—(10 min.)...Mar. 29
V4-18 "Shorty on the Farm"—Varieties (8½ m.)...Apr. 5
A4-13 Melody Magic—Headliner (9½ min.)...Apr. 12
V4-19 Screen Souvenirs No. 4...Apr. 19
R4-10 Nerve Control—Sportlight (10 min.)...Apr. 19
T4-9 Swat the Fly—Boop cartoon...Apr. 19
P4-10 Paramount Pictorial No. 10...Apr. 26
E4-9 The Hyp-Nut-Tist—Popeye cartoon...Apr. 26

RKO—One Reel

54207 Dumbell Letters No. 7—(5 min.)...Dec. 21
54701 Dionne Quintuplets—Pathe special (11½ m.)...Dec. 28
54208 Dumbell Letters No. 8—(5½ min.)...Jan. 4
54303 Sunshine Makers—Rainbow Parade (8 m.)...Jan. 11
54403 Isle of Spice—Vagabond No. 3 (10½ m.)...Jan. 11
54209 Dumbell Letters No. 9—(5 min.)...Jan. 18
54304 Parrotville Old Folks—Rain. Parade (8m.)...Jan. 25
54210 Dumbell Letters No. 10—(5 min.)...Feb. 1
54503 Pathe Topics—(10 min.)...Feb. 8
54211 Dumbell Letters No. 11—(4½ min.)...Feb. 15
54601 Pharaoh Land—Vag. Easy Aces No. 1 (9½ m.)...Feb. 22
54212 Dumbell Letters No. 12—(4½ min.)...Mar. 1
54305 Japanese Lantern—Rainbow Par. (8 m.)...Mar. 8
54213 Dumbell Letters No. 13—(4½ min.)...Mar. 15
54404 The Saar—Vagabond No. 4—(11 min.)...Mar. 22
54214 Dumbell Letters No. 14—(4½ min.)...Mar. 29
54504 Pathe Topics—(10 min.)...Apr. 5
54306 Spinning Mice—Rainbow Parade...Apr. 5
54215 Dumbell Letters No. 15—(4 min.)...Apr. 12
54602 The Topnotcher—Vag. Easy Aces (11m)...Apr. 19
54216 Dumbell Letters No. 16—(4 min.)...Apr. 26

RKO—Two Reels

53404 Simp Phoney Concert—E. Conrad (21 m.)...Mar. 15
53804 Raised & Called—Chic Chandler (20 m.)...Mar. 22
53304 South Seasickness—E. Kennedy (20½ m.)...Mar. 29
53604 Wig Wag—Doc Granger (19½ min.)...Apr. 12
53203 Flying Down to Zero—Clark & McCullough (19 min.)...Apr. 19
53504 Hit and Rum—Leon Errol (19 min.)...Apr. 26

United Artists—One Reel

29 Mickey's Man Friday—M. Mouse (7½ min.)...Jan. 17
30 Mickey's Service Station—M. Mouse (8 min.)...Mar. 15
23 The Golden Touch—S. Symphony—(8 min.)...Mar. 21

Universal—One Reel

A8257 Stranger Than Fiction No. 7—(9½ m.)...Mar. 4
A8225 Two Little Lambs—Oswald cart. (8½ m.)...Mar. 11
A8226 Do a Good Deed—Oswald cartoon (7 m.)...Mar. 25
A8278 Going Places with Lowell Thomas No. 8...Mar. 25
A8258 Stranger Than Fiction No. 8...Apr. 1
A8259 Stranger Than Fiction No. 9...Apr. 22
A8227 Elmer the Great Dane—Oswald cartoon...Apr. 29

Universal—Two Reels

A8115 Doin' the Town—Mentone com. (18½ m.)...Jan. 30
A8603 Thundering Hoofs—Rustlers No. 3 (20½ min.)...Feb. 4
A8604 Attack at Dawn—Rustlers No. 4 (19½ m.)...Feb. 11
A8116 Meet the Professor—comedy (19 min.)...Feb. 13
A8605 Buried Alive—Rustlers No. 5 (18½ min.)...Feb. 18
A8117 Father Knows Best—comedy (20½ min.)...Feb. 20
A8606 Flames of Vengeance—Rustlers No. 6 (18½ min.)...Feb. 25
A8607 Into the Depths—Rustlers No. 7 (18 m.)...Mar. 4
A8608 Paths of Peril—Rustlers No. 8 (17½ m.)...Mar. 11
A8118 Telephone Blues—comedy (19 m.)...Mar. 13
A8609 The Snake Strikes—Rustlers No. 9 (19 m.)...Mar. 18
A8610 Riding Wild—Rustlers No. 10 (17½ min.)...Mar. 25
A8119 Old Age Pension—Armetta com. (21 m.)...Mar. 27
A8611 The Rustlers Clash—Rustlers No. 11 (19m) Apr. 1
A8612 Law and Order—Rustlers No. 12 (18 m.)...Apr. 8
A8120 Desert Harmonies—comedy (19½ min.)...Apr. 10
A8701 Shipwrecked—Call of the Savage No. 1—Special 3 reels (27½ min.)...Apr. 15
A8702 Captured by Cannibals—Call No. 2 (21 m.)...Apr. 22
A8121 Bring 'Em Back a Lie—comedy...Apr. 24
A8703 Stampeding Death—Call No. 3 (18½ m.)...Apr. 29

Vitaphone—One Reel

9905 Will Osborne—Mel. Masters (10 min.)...Dec. 1
9802 Pop Gocs My Heart—M. Melodies (7 min.)...Dec. 8
9609 Listenin' In—Pepper Pot (10 min.)...Dec. 8
9503 Hail Columbia—See America First (10 m.)...Dec. 8
9607 Animated Puppet Novelty—P. Pot. (9 min.)...Dec. 15
9702 Buddy the Dentist—L. Tune (7½ min.)...Dec. 15
9504 Remember the Alamo—See America (10 m.)...Dec. 29
9610 Vaudeville No. 2—Pepper Pot (10 min.)...Dec. 29
9904 Don Redman—Mel. Masters (10 min.)...Dec. 29
9611 Harry Von Tilzer—Pepper Pot (9 min.)...Jan. 5
9703 Buddy of the Legion—M. Melodies (7½ m.)...Jan. 12
9803 Mr. & Mrs. Is the Name—Merric Mel. 7½ m. Jan. 19
9612 Charles Ahearn—P. Pot (10 min.)...Jan. 19
9505 Trail of the 49'ers—See America (10 min.)...Jan. 19
9906 A. & P. Gypsies—Mel. Masters (10 min.)...Jan. 26
9613 Movieland No. 2—(8 min.)...Feb. 2
9804 Country Boy—Mer. Melodies (7 min.)...Feb. 9
9614 We Do Our Part—Radio Row No. 3 (9 m.)...Feb. 9
9506 Dixieland—See America First (10 min.)...Feb. 9
9704 Buddy's Theatre—Looney Tunes (7½ min.)...Feb. 16
9615 Vaudeville No. 3—(10 min.)...Feb. 16
9907 Echoes—Charles Davis Mel. Masters (10m) Feb. 16
9805 I Haven't Got a Hat—Mer. Melodies (7 m.)...Mar. 2
9507 The Blue & the Gray—See America (10 m.)...Mar. 2
9616 Guess Stars—Radio Ramblers (10 min.)...Mar. 2
9705 Buddy's Pony Express—Looney Tunes (7m) Mar. 9
9909 Barney Rapp & His New Englanders—Melody Masters (10 min.)...Mar. 16
9617 Billy Hill—Pepper Pot (10 min.)...Mar. 16
9508 The Mormon Trail—See America (10 min.)...Mar. 23
9618 Eggs Mark the Spot—Pepper Pot (11 min.)...Mar. 30
9806 Along Flirtation Walk—M. Melodies (7 m.)...Apr. 6
9908 Rimac's Rumba Orchestra—Melody Masters (10 min.) (reset)...Apr. 13
9509 Westward Bound—See America First...Apr. 13
9619 Some Bridge Work—Pepper Pot (11 min.)...Apr. 13
9706 Buddy in Africa—Looney Tunes (6½ m.)...Apr. 20
9620 Vaudeville Reel No. 4—P. Pot (11 min.)...Apr. 27

Vitaphone—Two Reels

9205 (9217) Dizzy and Daffy—Dean Brothers—Roscoe Ates (22 min.)...Dec. 15
9101 Hear Ye, Hear Ye—B'way Brev. (20 min.)...Dec. 22
9208 Peach of a Pair—Big V com. (20½ min.)...Dec. 29
9104 What No Men—Tech. B'way Brev. (21 m.)...Jan. 5
9131 See See Senorita—B'way Brev. (20 min.)...Jan. 12
9122 Radio Silly—Cross and Dunn (20 min.)...Jan. 19
9216 Radio Scout—Big V comedy (21 min.)...Jan. 26
9132 Chcr Chez LaFemme—B'way Brev. (19 m.)...Feb. 2
9212 Once Over Lightly (Once Over Light)—Big V comedy (20 min.)...Feb. 9
9128 Shoe String Follies—Peabody (20 min.)...Feb. 16
9125 In the Spotlight—Hal LeRoy (18 min.)...Feb. 23
9121 Mr. & Mrs. Melody—Bailey-Sims 20m. (re) Mar. 2
9130 Singing Silhouette—B'way Brev. (22 min.)...Mar. 16
9106 Gypsy Sweetheart—B'way Brev. (18m) (re) Mar. 30
9129 Castle of Dreams—B'way Brev. (22 min.)...Apr. 6
9213 The Old Gray Mare—Big V comedy (21 m.)...Apr. 6
(9204 "Herb Williams" Big V comedy listed in the last Index as a February 9 release has been postponed.)

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

331 Wednesday...Feb. 27
332 Saturday...Mar. 2
333 Wednesday...Mar. 6
334 Saturday...Mar. 9
335 Wednesday...Mar. 13
336 Saturday...Mar. 16
337 Wednesday...Mar. 20
338 Saturday...Mar. 23
339 Wednesday...Mar. 27
340 Saturday...Mar. 30
341 Wednesday...Apr. 3
342 Saturday...Apr. 6
343 Wednesday...Apr. 10
344 Saturday...Apr. 13
345 Wednesday...Apr. 17

Pathe News

55262 Wed. (E.)...Feb. 27
55163 Sat. (O.)...Mar. 2
55264 Wed. (E.)...Mar. 6
55165 Sat. (O.)...Mar. 9
55266 Wed. (E.)...Mar. 13
55167 Sat. (O.)...Mar. 16
55268 Wed. (E.)...Mar. 20
55169 Sat. (O.)...Mar. 23
55270 Wed. (E.)...Mar. 27
55171 Sat. (O.)...Mar. 30
55272 Wed. (E.)...Apr. 3
55173 Sat. (O.)...Apr. 6
55274 Wed. (E.)...Apr. 10
55175 Sat. (O.)...Apr. 13
55276 Wed. (E.)...Apr. 17

Paramount News

60 Wednesday...Feb. 27
61 Saturday...Mar. 2
62 Wednesday...Mar. 6
63 Saturday...Mar. 9
64 Wednesday...Mar. 13
65 Saturday...Mar. 16
66 Wednesday...Mar. 20
67 Saturday...Mar. 23
68 Wednesday...Mar. 27
69 Saturday...Mar. 30
70 Wednesday...Apr. 3
71 Saturday...Apr. 6
72 Wednesday...Apr. 10
73 Saturday...Apr. 13
74 Wednesday...Apr. 17

Metrotone News

245 Wednesday...Feb. 27
246 Saturday...Mar. 2
247 Wednesday...Mar. 6
248 Saturday...Mar. 9
249 Wednesday...Mar. 13
250 Saturday...Mar. 16
251 Wednesday...Mar. 20
252 Saturday...Mar. 23
253 Wednesday...Mar. 27
254 Saturday...Mar. 30
255 Wednesday...Apr. 3
256 Saturday...Apr. 6
257 Wednesday...Apr. 10
258 Saturday...Apr. 13
259 Wednesday...Apr. 17

Fox Movietone

47 Wednesday...Feb. 27
48 Saturday...Mar. 2
49 Wednesday...Mar. 6
50 Saturday...Mar. 9
51 Wednesday...Mar. 13
52 Saturday...Mar. 16
53 Wednesday...Mar. 20
54 Saturday...Mar. 23
55 Wednesday...Mar. 27
56 Saturday...Mar. 30
57 Wednesday...Apr. 3
58 Saturday...Apr. 6
59 Wednesday...Apr. 10
60 Saturday...Apr. 13
61 Wednesday...Apr. 17

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, APRIL 13, 1935

No. 15

The Further Duty of the Legion of Decency

Under the heading, "The Legion of Decency's First Year," the March 27 issue of *The Christian Century*, one of the most liberal and progressive religious (Methodist) publications in the world, printed an appraisal of the work the Legion of Decency has done since its inception a year ago.

The article speaks quite complimentarily of the work of this organization, and praises its sponsors for the fact that they did not propose any legal form of censorship to attain their object. "It proposed simply a public boycott of dirty pictures. It not only proposed it; it organized it with a shrewd common sense and practical forthrightness characteristic of the Roman Catholic church."

"It threw its mighty organization into high gear," the article continues, "and in a few months it established state and diocesan and parish committees in practically every section of the United States. Estimates of the number of Roman Catholics alone who signed the Legion of Decency's pledge to boycott indecent films vary from six million to eleven million. . . .

"What has this crusade accomplished? Any intelligent patron of the movies will give an unhesitating answer. He sees the results in his local theatre. Current pictures are not only far freer from objectionable material, but they have a higher percentage of positively constructive films. . . .

"But this is not all. More important is the fact that the producers, fearing that the crusade would eventuate in a campaign for legal censorship, acted quickly and set up a censorship of their own within the industry. Thus in 1934 they put into effect and implemented the code of ethics which they signed so solemnly, ballyhooed so loudly, and ignored so contemptuously in 1930. . . ."

But here is an observation in the same article the leaders of the Legion of Decency should take cognizance of. The articles states:

"The root of the trouble is that the motion picture trust producers make their pictures primarily for the large downtown metropolitan theatres which they own, and whose audiences are made up of the sophisticated and acquisitive-minded adults of those sections. The producers then wish those same pictures by the block-booking system upon all the smaller theatres throughout the country where family audiences and children predominate. Thus the mental diet prepared for the sophisticated adult audiences is forced willy-nilly upon the youth of the nation. Obviously no external rules of decency can possibly touch this real evil of the movies. For what are all the rules concerning nakedness and the description of how to commit a burglary compared with these?"

"Walter Lippmann recently put his finger on the weak spot in the frequent attempts to reform the movies. In one of his syndicated newspaper articles he said that the method of reform has been simply that of imposing restrictions from without, either through legal censorship or boycott. This method is inherently weak, he held, because it is an attempt to make producers refrain from making pictures which they think might be profitable, and causes them to try continually to evade and circumvent the restrictions. The result is a battle of wits against censors, whether Mr. Breen or those established by law, and the chief effect of that battle is 'to put a premium upon the indirectly suggestive, which, when it becomes expert, may be far more provocative than outright lewdness and open criminality. . . . The damage is done long before the actress exposes herself or dies miserably in a hospital as a concession to virtue, or the gangster has been handcuffed. The damage is done when the prostitute and the gangster are shown living in splendid houses wearing magnificent clothes . . . and riding around in great limousines. That is when the destruction of moral

values takes place, and no censorship has or will interfere with it."

"Mr. Lippmann's cure is essentially the same cure *The Christian Century* has advocated: Divorce the production of pictures from the ownership of theatres; open the door to genuine competition by independent and experimenting producers; outlaw block-booking and blind-selling. If your local exhibitor did not have to buy his pictures in blocks, the bad along with the good, but were free to choose only such pictures as he thinks his community wants, the responsibility would then be up to the community to guide him in his selection. As Mr. Lippmann says, 'The evils of the movies are not from too much liberty for the giants, but from the destruction of real liberty by the giants.' . . .

"If the Legion of Decency will adopt some such goal and throw its mighty organization into a drive for it, its future will be one of struggle but increasing usefulness. If it does not, it will go the way of all reform movements that treat symptoms rather than causes."

The *Christian Century* is right. The work the Legion of Decency has so far done, though unbelievably effective, is curing the symptom rather than removing the cause. *HARRISON'S REPORTS* has repeatedly stated in these columns that the cause of the evil is mainly in the ownership of theatres by producers and distributors. It has so stated in letters to prominent members of the Legion of Decency. Until that cause is removed, the danger of recurrence of vile and demoralizing pictures will always be present.

The Legion of Decency can do a great deal in removing the cause immediately: There is pending before the House of Representatives, as stated in these columns before, a Bill (H. R. 6472) to outlaw block-booking and blind-selling; it was introduced in the House of Representatives by the Honorable Samuel B. Pettengill, Congressman from Indiana. In about a week or so a hearing will be held by the House Committee on Interstate Commerce. The leaders of the movement of the Legion of Decency can persuade many members of Congress to act favorably on it. This Bill has the support of almost every independent theatre owner in the land. It has the support also of many powerful organizations, civic, religious and fraternal.

Already one Legion of Decency has endorsed this Bill—that of Detroit. Mr. Arthur D. Maguire, Chairman of the Executive Committee of the Detroit Council of Catholic Organizations, has sent his endorsement to Mrs. Walter McNab Miller, Honorary Secretary of Motion Picture Research Council.

I might mention also the fact that Dr. Fred Eastman, of the Chicago Theological Seminary, and one of the editors of *The Christian Century*, has endorsed the Pettengill Bill. Fundamentally he is opposed to censorship and feels that better results can be obtained by placing the responsibility upon the exhibitor himself; he feels that a law against block-booking and blind-selling is the only thing that will leave the exhibitor free to choose the pictures his community wants.

DON'T CANCEL "LES MISERABLES"

In last week's issue I stated that "*Les Miserables*" is not "Forward March."

That editorial was written in response to a few inquiries from exhibitors.

But I suggest to every exhibitor who has been notified by United Artists that he is going to receive "*Les Miserables*" in place of "Forward March" to accept the substitution, for not only has the book been read by millions, but the picture has turned out, according to my advance information, great.

"Mister Dynamite" with Edmund Lowe and Jean Dixon

(Universal, April 22; running time, 68 min.)

A fairly interesting murder mystery melodrama. The plot is somewhat involved, and there is too much talk, but it should appeal to the followers of melodramas because of the manner in which the mystery is solved. Most of the comedy is provoked by Jean Dixon, as Edmund Lowe's wisecracking secretary, who belittles him in an effort to make him less conceited. The picture has been produced lavishly, but there is no romance in it.

In the development of the plot Edmund Lowe, a private detective, accompanied by his secretary, Jean Dixon, arrives in New York to work on a case for Minor Watson, wealthy owner of a gambling casino. A murder had been committed on the Casino grounds and Watson wanted the public to know that he was not implicated in any way. Victor Varconi, a concert pianist, is murdered in his apartment at a time when he was receiving a call from Verna Hillie, Watson's daughter. Lowe feels there is a connection between the two murders and later proves his theory was correct. The guilty person is Esther Ralston, Varconi's wife, who wanted to inherit Varconi's fortune. The first man killed had been Varconi's son by a former marriage, whom Miss Ralston had used to install a mechanical device in Varconi's piano which eventually killed him. She then killed the son whose services she no longer needed. When her guilt is discovered, she tries to escape and is killed in the attempt.

The plot was adapted from the story "On the Make" by Dashiell Hammett; Dorris Malloy and Harry Clork wrote the screen play, and Alan Crosland directed it. E. M. Asher is the producer. In the cast are Robert Gleckler, Jameson Thomas, and others.

Unsuitable for children, adolescents, or Sundays. *Class B.*

Substitution Facts: This is replacing "Zest," which was to have been based on the story by Charles G. Norris. It is, therefore, a story substitution.

"The Case of the Curious Bride" with Warren William, Allen Jenkins and Margaret Lindsay

(First National, April 13; running time, 79 min.)

A fast-moving murder mystery melodrama, with excellent comedy relief. It holds the spectator's attention because of the exciting situations, and because of the logical way in which the mystery is solved. There is not a dull moment in it; the dialogue is either to the point or comical. Allen Jenkins provokes hearty laughter by the mishaps that befall him in carrying out his duties as a detective. One of the most comical situations is where he is forced to pick a fight at an air station so as to distract the attention of two detectives who were looking for William. Although William is shown using shady methods in building up his defense, these are not distasteful because one is made to feel that he had to do it so as to save an innocent woman. The love interest is incidental.

In the development of the plot William, a criminal lawyer, postpones his European vacation trip to help Margaret Lindsay, an old friend, out of a predicament. She had married Donald Woods, thinking that her first husband was dead, only to find that he was alive and ready to blackmail her as he had done with other women. When William calls to see the first husband he finds him dead—murdered. Miss Lindsay is held for the murder but William knows she is innocent. His investigations prove that the guilty man was none other than Woods, who had deserted Miss Lindsay when she needed him, and had kept silent hoping that Miss Lindsay would be freed because of lack of evidence. Woods confesses but insists that he had committed the murder in self defense. Since Woods had shown himself to be a cad, William arranges to procure a divorce for Miss Lindsay. William decides to marry his secretary, Claire Dodd, and to make the European vacation a honeymoon trip.

The plot was adapted from the novel by Earle S. Gardner. Tom Reed wrote the screen play, and Michael Curtiz directed it. In the cast are Philip Reed, Barton MacLane, and others.

Unsuitable for children, adolescents, or Sundays. Suitability, *Class B.*

"Go Into Your Dance" with Al Jolson, Ruby Keeler and Glenda Farrell

(First National, April 20; running time, 96 min.)

As good as "42nd Street." It is lavish, has good comedy, tuneful songs, and effective dancing; and the story is interesting. It is unquestionably the best picture the Warners have released this season. And it has a romantic angle, too—that of Al Jolson and Ruby Keeler. The picture ends with a dance number so lavish that it will send the audience out of the theatre in a happy mood. Jolson gives a good performance, putting over the musical numbers in his usual competent way; Miss Keeler dances well, and for the comedy relief there is Patsy Kelly; she provokes hearty laughter at each one of her appearances. As is usual in Warner musicals, tremendous sets are used for the dance numbers that are supposedly being performed on a stage; but they are not objectionable here for the dances are executed and photographed in an interesting way. In contrast with most musicals, this story has human interest, awakened by the affection between Jolson and his sister Ruby Keeler—by their efforts to help each other. There is also romance.

Jolson, having lost his standing on Broadway because of his restlessness and inability to remain with a show once it was successful, accepts an engagement in a Chicago night club which Miss Farrell had arranged for him, and which required him to have a woman partner; he chooses Miss Keeler, his sister's friend, which is just what Miss Farrell wanted him to do for she felt that the girl's influence might sober him. Helen Morgan induces her gangster husband to back Jolson for a New York production in which she should star. Everything goes well until the day before the opening when Miss Farrell is arrested on a murder charge, and Jolson uses as her bail the funds he was to have deposited with the Actors Equity as a guarantee. Miss Morgan, angered because Jolson spurned her attentions, tells her husband what Jolson had done, as a result of which the show could not open. Thinking that Jolson had double-crossed him, the husband sends his two henchmen to kill him. But Miss Farrell, freed, returns with the bail money, and Jolson is able to open the show. Instead of Miss Morgan's telling the gangsters that everything was all right, she tells them to go ahead with their orders to murder Jolson. In an attempt to save Jolson from the gangsters, whom she had seen lurking in the wings, Miss Keeler steps in his path and is shot. This makes Jolson realize how much he loved her, and when the doctor tells him she will recover he is overjoyed. The show is a hit.

The plot was adapted from the novel by Bradford Ropes. The screen play is by Earl Baldwin, the direction by Archie Mayo. Sam Bischoff is the producer. In the cast are Barton MacLane, Sharon Lynn, Phil Regan, and others.

Because of the married woman's attempts to entice Jolson it is unsuitable for children, adolescents, or Sundays. Suitability, *Class B.* Quality, *Class A.*

"Brewster's Millions" with Jack Buchanan and Lili Damita

(United Artists, May 20; running time, 78 min.)

The trouble with this picture is the fact that, at the time the Winchell Smith and Byron Ongley play upon which the picture has been founded was produced, the picture-going public was not yet educated as it is today and a fantastic theme of this kind could go over; today, however, they laugh at themes of this kind. No one can believe, even in a farce, that a rich young man could be willed a fortune which he could touch only if he would spend every dollar of the one-half million dollars he had previously inherited, therefore, to most picture-goers the action appears nonsensical. Besides this, the play was put into pictures twice before in this country, (both times by Paramount—once in 1915 and the second time in 1921). The British producers, therefore, before undertaking to produce it with the hope of getting some revenue out of it from the United States, should have been sure that they would produce a better version than either of the two American versions. Unfortunately, this version is slow, and its comedy gags are not the kind that go over with American picture-patrons. It is the opinion of this paper that, from a box office point of view, its value is nil.

The picture was produced in England by Herbert Wilcox. Clifford Grey and W. Wilhelm wrote the screen story and Donovan Pedelty put it into scenario form. Thorton Freeland directed it.

There is nothing morally objectionable in it. Suitability, *Class A.*

"The Unwelcome Stranger" with Jack Holt, Mona Barrie and Jackie Searl

(Columbia, April 20; running time, 65 min.)

Pretty good program fare. It has deep human interest, and one is held in suspense for fear lest Jack Holt, a superstitious gambler and breeder of race horses, would learn that Jackie Searl, whom his wife had brought to live with them, was an orphan. Holt had always felt that orphans were his jinx. There are some good racetrack shots, and the race in the closing scene should prove exciting to most spectators, because there is so much at stake. There is deep sympathy felt for Jackie Searl, the orphan, for he loved his new home and wanted to stay there. But the fact that he is shown as being a cripple may prove repulsive to some spectators who have an aversion for physical defects. Mona Barrie is a fine character, generous and intelligent. Her casual reference to Jackie's crippled condition brings him to a point where he, too, forgets about it and attempts to be more sprightly.

In the development of the plot Holt, usually lucky in his bets and with his horses, was wondering why his luck had changed. When he accidentally finds out that Jackie was an orphan, he puts the blame there, little realizing that he was being cheated by Bradley Page, his bookmaker. Jackie, feeling he was not wanted, leaves the house and is taken in by Ralph Morgan, Holt's manager. Morgan tells Miss Barrie about this; they decide to let Holt think that the boy had run away. Jackie overhears Page talking to Holt's jockey and arranging to throw the race. He tells this to Morgan, who has the jockey barred. Morgan, realizing that Jackie was the only other person who knew how to handle the horse, puts him in the jockey's place. For a time it looked as if Jackie would win, when suddenly he is pushed off the saddle by another jockey. He is taken to the hospital where Holt rushes to his side telling him he wants him back. Jackie's joy is complete when he hears that he was declared the winner, for the trick had been witnessed by one of the officials.

William Jacobs wrote the story, Crane Wilbur the screen play, and Phil Rosen directed it. In the cast are Frankie Darro, Sam McDaniels, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"The Florentine Dagger" with Margaret Lindsay and Donald Woods

(Warner Bros., March 30; running time, 69 min.)

Evidently the Warner Bros. production executives aspired to produce one of those horror murder melodramas that Universal has been producing for years successfully, but it seems as if they have failed, in spite of the fact that death hovers all over it. The only feeling that the picture has succeeded in creating is one of revulsion, the result of a character's hideous face. The story unfolds in the Borgia castle in Italy, and the murders committed by Lucretia Borgia, the historical character, are employed as a basis for the atmosphere of horror:—

Cesare Borgia (Donald Woods), descendant of the notorious Borgia family, feels that the Borgia blood is running in his veins and determines to take his life; but Dr. Lytton (Aubrey Smith) dissuades him by convincing him that he can shake off the desire to kill. He meets Florence Ballau (Margaret Lindsay) and falls in love with her, but Victor Balau (Henry O'Neill) her supposed father, will not give his consent to the marriage. O'Neill is found murdered by a Florentine dagger and Donald fears that it was he who had committed the murder; but Aubrey Smith dispels that theory. In the end it comes to light that the murder had been committed by Teresa (Florence Fair), the housekeeper, whose face was hideous. Florence was really the wife of O'Neill; when O'Neill had come to realize that the child his wife, a famous beauty, was about to give birth to was not his own, he had set the scenery of the theatre stage where she had been acting afire, and destroyed that beauty. Florence killed O'Neill because he would not give his daughter the happiness she sought by consenting to the young woman's marriage to Donald.

The story is by Ben Hecht, the screen play by Tom Reed, the direction by Robert Florey. Robert Barrat, Henry Kolker and others are in the cast. (Out of town review.)

Because of the murder and the depressiveness of the theme, it is hardly suitable for either children or young folk, particularly because of the implication of infidelity. Harmless for adults, if they enjoy horror melodramas. *Class B.*

"Cardinal Richelieu" with George Arliss

(United Artists, April 28; running time, 81½ min.)

A creditable production, so far as productions go, but its box office worth is of questionable value, by reason of the fact that its appeal is mostly to the intellect—the emotions are not stirred very often and very much. Mr. Zanuck has succeeded in producing a delicate subject without offending Catholics. One may say, in fact, that Mr. Arliss has not acted better in any other picture. The direction is flawless. The picture is, as the title indicates, historical, its action unfolding during the reign of Louis the XIII, in France, at the time when Cardinal Richelieu was one of the world's most important statesmen. Most of the action revolves around the efforts of the Cardinal to offset the intrigue of the enemies of the King, who seek to destroy the Cardinal's influence with the King so that they may depose him and put on the throne the King's weakling brother. The situation where Richelieu, after outsmarting his enemies, overtakes the Queen and takes away from her the treaty which the conspirators had handed her to take to the King of Spain, with whom they had become allied in their efforts to depose King Louis, is considerably exciting. Tensely dramatic is also the scene where Richelieu appears, just as the conspirators had gained the upper hand and were about to depose the King, to whom they had told that the Cardinal was dead, having been killed by them as a traitor; the moment is tense for every one of the conspirators, for the Cardinal exposes their nefarious schemes, reestablishing himself in the King's graces and to power. The picture presents Richelieu as doing all this counter-scheming for the glory of France.

The plot was taken from the play by Sir Edward Bulwer-Lytton; it was adapted by Cameron Rogers, and made into a screen play by Maude Howell, with W. P. Lipscomb working on the dialogue. William Goetz is the associated producer. Halliwell Hobbes, Edward Arnold, Maureen O'Sullivan and others are in the supporting cast.

Although it is implied that the King wanted the Cardinal's protegee as a mistress, his desires being thwarted by the Cardinal, the matter has been handled so delicately that the picture has not been hurt for family trade. *Class A.*

"George White's Scandals" with George White, James Dunn and Alice Faye

(Fox, March 29; running time, 83 min.)

Only fair. It should entertain audiences that enjoy a straight musical revue; but those that demand a story along with musical numbers will be disappointed for there is no plot to speak of, and the dialogue is trite. The action is so slow that one becomes bored. The comedy, left to Ned Sparks and Arline Judge, falls flat. The musical numbers are tuneful, but lose their effect because of repetition. The best number is one sung by Cliff Edwards, "I Was Born Too Late." Eleanor Powell, a newcomer to the screen, should please picture-goers by her skillfully rhythmical tap dancing. Mr. White could have stayed out of the picture to good advantage; his appearance in almost every scene becomes irksome:—

White, a producer of musical comedies, while on his way to Florida after the close of a season, stops off at a small Southern town to attend the performance of a revue. He is charmed by Alice Faye, one of the performers, and engages her and her sweetheart, James Dunn, for his next Broadway revue. He is forced to take Ned Sparks, too, when he is threatened by a lawsuit for disrupting his play. Dunn and Miss Faye are a success, but it goes to their heads. They break their engagement, Dunn becoming friendly with Miss Powell, and Miss Faye with Miss Powell's partner. They are late for performances and refuse to listen to advice. White is disgusted and discharges them. Dunn and Miss Faye do not meet again until they both take engagements with an out-of-town musical show. They are happy to see each other and become reconciled; eventually they marry. When Miss Faye's aunt arrives from the South to see the performance, White starts a frantic search for Dunn and Miss Faye. He finds them just as they were leaving town and puts them back in the show, this time for good.

George White conceived, produced and directed it. Jack Yellen and Patterson McNutt wrote the screen play. In the cast are Lyda Roberti, Emma Dunn, Jack Mulhall, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

Look over your file of Harrison's Reports and if you find the copy of any issue missing ask for a duplicate copy; it will be supplied to you free of charge.

A REPUDIATION OF MRS. KLOCK'S TELEGRAM

Mrs. L. B. Castell, President of District of Columbia Congress of Parents and Teachers, has sent me the following affidavit, sworn to before a notary public:

"Responsibility is hereby unqualifiedly disavowed for the telegram on the subject of the Pettengill Bill, H. R. 6472, sent on March 21 by Mrs. A. Raymond Klock, Motion Picture Chairman, District of Columbia Congress of Parents and Teachers, in response to the seductive telegraphic request:

"'WOULD YOU BE GOOD ENOUGH TO GIVE US YOUR OPINION OF THE PETTENGILL BILL AND INDICATE IF YOU THINK IT IS PROPER KEYNOTE OF APPROACH ON A PROGRAM OF PROGRESS IN DEALING WITH THE MOTION PICTURE STOP PLEASE REPLY FULLY AT OUR EXPENSE (SIGNED) TERRY RAMSAYE MOTION PICTURE HERALD 1790 BROADWAY.' In quoting his telegram to Mrs. Klock in the Motion Picture Herald, Mr. Ramsaye omitted this last sentence, 'PLEASE REPLY FULLY AT OUR EXPENSE.'

"I never saw Mr. Ramsaye's telegram to Mrs. Klock nor did I know that such a telegram had been sent to Mrs. Klock until it was called to my attention after it was printed in the Motion Picture Herald.

"Mrs. Klock's reply telegram was unauthorized by me or by anyone connected either with the District of Columbia Congress of Parents and Teachers or with the National Congress of Parents and Teachers. With respect to those statements to which the Motion Picture Herald takes exception, they are not in harmony with either the policies or program of the District of Columbia Congress of Parents and Teachers or with the National Congress of Parents and Teachers.

"Her telegram was evidently written hastily and naively under the influence of the 'PLEASE REPLY FULLY AT OUR EXPENSE' request of Mr. Ramsaye. Mrs. Klock, I am confident, did not suspect that she was being baited for purposes of publicity adverse to the National Congress of Parents and Teachers and of alienating support for the Pettengill Bill."

Mrs. Marv T. Bannerman, National Chairman, Committee on Legislation, in sending this affidavit to me, wrote me partly as follows:

"The National Congress of Parents and Teachers has not the remotest intention of entering the motion picture business. Such action would be altogether contrary to its long established policies as enunciated in its constitution:

"'Article III—Policies, Section 1. This organization shall be noncommercial, nonsectarian, and non-partisan. No commercial enterprise nor any candidate shall be endorsed by it. The name of the Congress, its branches, or its officers in their official capacities shall not be used in any connection with a commercial concern or with any political interest, or for any other than the regular work of the Congress.'"

I am sure that the independent exhibitors of the United States are now satisfied that their business is not threatened with invasion by the Parents and Teachers organization; they should, therefore, support the Pettengill Bill with all their hearts.

NOTE: Just before going to press I received a release from Mr. B. F. Langworthy, president of National Congress of Parents and Teachers, repudiating Mrs. Klock's telegram. Lack of space prevents me from reproducing it.

THE QUESTIONNAIRE

By this time every exhibitor in the United States and Canada has received, I am sure, a copy of a Questionnaire I have sent them seeking information about the prices they paid for pictures in the current season and the conditions they accepted from the distributors, my object being to compare the prices and terms asked by distributors of one exhibitor in one zone with the prices and terms asked by the same distributors of another exhibitor, of the same class, in the same zone as well as in all other zones and then print them in a pamphlet to be mailed to all those who will send back their copy of the Questionnaire properly filled, so that, when a salesman calls on them to sell them 1935-36 pictures they may know whether they are asked to pay more money, and to accept harsher conditions, than other exhibitors of the same class. In other words, I aim to explode the "national policy," a gag some distributors employ to exact from you exorbitant prices.

The response so far has been marvelous. A large number of Questionnaires has already been returned.

To study the Questionnaires will, indeed, be a task that will tax me and my little office force to the limit; in the next four weeks it will be necessary for us to give up every bit of recreation to classifying, studying, and analyzing the information.

Some of the exhibitors have sent back only the Golden Rod color slips, omitting the blue sheet.

An answer to the questions on the back of the blue sheet is necessary if the analysis is to be complete. So I request all those who have failed to send back the blue sheet to fill it in and return it immediately. If they have destroyed it, they may ask for a duplicate copy.

If an exhibitor has not received a Questionnaire, or if he has received an insufficient number of copies, he should so inform me at once.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Drauscie Kreswa," "Er Und Sien Diener," "Fighting Pioneers," "Greece Speaks," "Princess O'Hara," and "Stone of Silver Creek."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Bar Mitzvah," "George White's 1935 Scandals," "Naughty Marietta," "Thunder In the East" (The Battle), and "Za Radorymi Dvermi."

SENATORIAL INVESTIGATION OF CODES HAS BEGUN

The Finance Committee of the United States Senate, pursuant to a resolution that was introduced by Senator Nye in the Senate and passed by it, has begun the investigation of the Codes.

The first Code the Committee took up at the first session on Monday was the Code for the moving picture industry.

Let us hope that this investigation will accomplish something.

* * *

The Honorable Sol. A. Rosenblatt
Division Administrator of NRA
Washington, D. C.

Dear Mr. Rosenblatt:

In your recent speech to exhibitors in New Orleans, you stated that the Code is not perfect, and that certain changes, indicated by experience, are necessary.

In referring to a speech you made to another group of exhibitors in Columbus, you said that the Code was being tested, and that whatever provisions of it proved in operation defective they would be corrected.

In referring to still another speech of yours, made in Philadelphia to another group of exhibitors, you gave similar assurances.

The Code has now been in operation for more than a year and during this time many of its provisions have proved disadvantageous to the independent exhibitors. Even those provisions that are right have been given by the major company representatives on the Code an interpretation that favored their own interests, to the detriment of the interests of the independents. Need I mention specific instances when you are so familiar with them?

Among those engaged in the motion picture industry none has given you and the Code as much support as has the writer, for I felt that you represented our government and the government requested, through you, that we give the Code a fair chance.

Well, we have given the Code the chance you asked for, and, as I have already said, it has proved itself lopsided; and since you have repeatedly promised reforms I am asking you, on behalf of the independents, to state clearly and unequivocally whether you intend to effect reforms at once or not so that the independents may take whatever steps they deem necessary to protect their interests. Certainly you cannot leave it to the Code Authority, which is controlled by the major companies, to bring about these reforms! If you should leave the reforms to it, your recommendations will receive as much attention as did those you submitted a few months ago.

The independent theatre owners of the United States will, I am sure, be eager to know what you propose to do.

Very truly yours,

P. S. Harrison, Editor

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Column, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, APRIL 20, 1935

No. 16

WILL HAYS ON THE JOB

The propaganda mill of Will H. Hays is again working full blast grinding out stuff for use in his attempt to kill the latest constructive legislation affecting motion picture exhibition, endorsed by leaders of influential religious, fraternal, civic and other welfare organizations and backed by the independent exhibitors, thus proving for the thousandth time that the \$250,000 a year which Motion Picture Producers & Distributors of America, Inc. (Hays association) pays him is money well invested.

I am referring to the efforts of Mr. Hays to kill the Pettengill measure against block-booking and blind-selling, which has been introduced in the House of Representatives by Congressman Pettengill, of Indiana.

Will H. Hays is nobody's fool; he knows that the Pettengill Bill, by outlawing block-booking and blind-selling, will destroy the monopoly the members of his association have had in this industry for years. And without the continuance of this monopoly, his services may not be required; consequently, his yearly income from the producers amounting to more than three times the salary of the President of the United States may cease. He is shrewd enough to see clearly that the Pettengill measure will destroy monopoly. Hence his frantic efforts to prevent its passage.

The major picture producers know their man; and they are fully conscious of what they need. When in 1922 they were torn by internal strife and were fought by a well organized, well disciplined exhibitor group, they, feeling the need of a leader, reached into the Cabinet of President Harding and picked his Postmaster General, Will H. Hays, to head their association. They chose him, not because he knew anything about the picture business, but because he was the most influential political figure at that time, having shortly before managed the campaign that had brought about the election of President Harding.

From that time on, the producers marched forward rapidly, with each passing year tightening their monopolistic stranglehold upon the motion picture industry, for they had as a leader a man to whom no political door was closed, and who had easy access to the President of the United States. And by the powerful influence he was exercising in Administration circles, he was able to render to his employers services the value of which cannot be computed in dollars and cents.

Was any member of his association ever punished for violating the Sherman anti-trust law under the three Republican regimes? Was a hair of any of them touched?

Up to the time Judge Thatcher declared Motion Picture Producers & Distributors of America (the Hays association) and many of its company-members guilty of having violated the Sherman Act, there had been many consent decrees, entered in conspiracy actions against members of the Hays association by the United States Government, but never a conviction. And a consent decree is a means by which a defendant may escape a possible conviction. It is issued by the court with the consent of the defendant who, though practically admitting guilt, is not punished for previous violations, but is restrained from doing or continuing to do certain acts relating to the causes that prompted the Government to institute that suit. The facts and proceedings in cases where such decrees are made are considered confidential and unavailable public records.

For a while after the findings of Judge Thatcher there was so much exhibitor outcry against the monopolistic tactics of the producers that this shrewd politician no doubt became uneasy and felt that additional political assistance was necessary, for he had to reassure his employers that he was not "slipping," and that, no matter what might happen, he would be able to preserve the monopoly for them.

Right about that time one of the most influential picture companies, a member of the Hays association, gave a job to Mr. George Ackerson, President Hoover's secretary, a very charming fellow but with no experience whatever in the motion picture industry.

Hoover was defeated for re-election and with his exit from the White House, out of his job went Mr. Ackerson.

But things keep on changing and Mr. Hays realizes that he must keep pace with the altered conditions if he is to continue enjoying his annual stipend of \$250,000. So when things began to look dark, when it seemed as if there was going to be an investigation of the motion picture industry, with possible disastrous consequences to the monopoly, this great magician pulls another rabbit out of the hat; he reaches out into the family of the President of the United States and grabs John Boettiger, then the President's prospective son-in-law (now a son-in-law), and puts him to work, no doubt at several times the money he was getting when working as a reporter for the *Chicago Tribune*.

Just think of it! John Boettiger, the young man who has just married the President's daughter, working for Will H. Hays, the man who, while national chairman of the Republican party, tried to borrow from Andrew Mellon, Secretary of the Treasury at that time, \$50,000 to add to President Harding's election campaign funds, offering as collateral security bonds donated to the Republican party by a millionaire oil magnate who tried to steal national oil-reserve lands. A fine state of affairs!

I have met Mr. Boettiger and have found him a very capable man and a charming fellow. But I doubt whether he realizes what he is doing to the President by working for Will H. Hays, an enemy of the New Deal, and a man who may utilize the screens of the affiliated theatres and the newsweeklies to undermine Mr. Roosevelt politically at the next elections!

In engaging the services of Mr. Boettiger as a publicity man, a contact man, a public relations man, or whatever his job is, Will H. Hays could not help knowing that he was putting the President of the United States into a highly embarrassing position; but what does he care about how much he embarrasses the President if by so doing he can help his employers maintain their monopoly, enabling them to pay him his \$250,000 a year? The situation for him is desperate in Washington since his party is out of power, and it requires desperate measures.

You have had a general picture of what Will H. Hays is, and what is required of him, and that he is performing his duty eagerly and conscientiously. He is a sentinel, hired to guard the monopoly.

The Pettengill Bill is a dart aimed at the monopoly, supported enthusiastically by religious, fraternal, civic and other welfare organizations. Will his seeping, subtle propaganda reach into the inner councils of these organizations and succeed in splitting their leaders on it just as it succeeded on former occasions? Let us see!

DETROIT CATHOLIC ORGANIZATION AGAINST BLOCK-BOOKING

Mr. Arthur D. Maguire, executive secretary of the Detroit Council of Catholic Organizations and a friend of the independent exhibitors, has informed me that his organization endorsed the Pettengill Bill on March 19. Mr. Raymond Cameron, secretary of the Legion, so informed Congressman Pettengill on March 22, and Mr. Pettengill replied on March 26, thanking him for the support of the Council.

"The Mark of the Vampire" with Lionel Barrymore, Elizabeth Allan and Bela Lugosi

(MGM, April 5; running time, 60 min.)

This picture's appeal is directed mainly to the followers of horror melodramas. Reminiscent of the Majestic feature "The Vampire Bat," released in January, 1933, it uses a similar idea—that of corpses walking the earth and attacking humans—as the basis for the horror situations. By bringing in a novel twist in the end, showing that what had preceded was merely a stunt, the producers no doubt felt they could eradicate the feeling of disgust that had been aroused. But it is not so simple, for after one sees rats, roaches, bats, and supposedly dead people walking around sucking blood from live persons whom they had first hypnotized, the feeling of revulsion remains. The love interest is incidental:—

When the wealthy master of a castle dies and marks are found on his throat everybody in the village is certain that he had been killed by a vampire bat. The dead man's daughter, Elizabeth Allan, is looked after by her guardian, Jean Hersholt. Lionel Barrymore, a scientist, is called in by the police inspector to help him solve the crime. Barrymore insists that the legend of the vampires is not just a superstition but a fact. Elizabeth and her sweetheart are both attacked, presumably by the vampires. She is horrified when she sees her supposedly dead father walking around the grounds in the company of Bela Lugosi, an evil looking hypnotist. Eventually it is shown that Lugosi, with the assistance of a capable group of actors including a man who looked just like Elizabeth's father, had been engaged by Barrymore to carry on the hoax so as to frighten the guilty person into confessing. And this is what happens: Hersholt confesses to the murder.

The story is by Guy Endore, the screen play by Guy Endore and Bernard Schubert. Tod Browning directed and produced it. In the cast are Henry Wadsworth, Donald Meek, Jessie Ralph, and others. (Coast review.)

Not for children, adolescents, or Sundays. *Suitability, Class B.*

"Stolen Harmony" with George Raft, Ben Bernie and Grace Bradley

(Paramount, April 26; time, 73 min.)

A fairly thrilling melodrama with music. The first half is slow, centering entirely around Ben Bernie and his orchestra, while on a national tour. For more than thirty minutes the action consists of Bernie and his assistants either boarding a bus, or leaving it, or playing at some theatre. But it should please the Bernie radio followers who enjoy the type of jazz music he plays. The second half is very thrilling, for the entire band is shown kidnapped by a gang of killers and forced to do their bidding. But it is extremely demoralizing, for the gangster leader, an egomaniac, is shown ordering people around by brandishing a gun. The fact that he is eventually killed by the police does not lessen the demoralizing effect of his actions. The impression is conveyed that the gangster is Dillinger. The romantic interest is pleasant, and one feels sympathy for both George Raft and Grace Bradley when their happiness is threatened by a misunderstanding.

In the development of the plot Bernie, leader of a band, engages Raft, a former convict, as one of his players; he believed in Raft's promises to go straight. Raft is happy in his work, particularly since he had fallen in love with Grace Bradley, one of the performers with the band. Leslie Fenton, a former convict, recognizing Raft during a performance, tries to induce him to join him in holding up Bernie; but he refuses. Fenton does the holdup alone. Raft rushes to Fenton's hotel, knocks him out, and takes the money from him. Fenton escapes just as the police enter, but Raft is under suspicion. When Bernie and his co-workers refuse to believe Raft's story, he decides to leave them at the next town. A gang of killers, headed by Lloyd Nolan, pass the bus while a flat tire was being repaired, and Nolan, thinking it a great idea, forces the band to his hide-out to amuse him. Raft is recognized by one of the killers as a former convict and, pretending that he had joined forces with Nolan and his men, induces Nolan to release the others the following morning. He then drives away in a stolen car with Nolan and the gang, his intention being to turn them over to the police. At the risk of his life, he brings them before a police station, giving the police a chance to exterminate them. Raft, declared a hero, is reinstated in the orchestra. He marries Miss Bradley.

The story is by Leon Gordon, the screen play by Leon Gordon and Harry Ruskin, the direction by Alfred Werker. Albert Lewis is the producer. In the cast are Iris Adrian, Ralf Harolde, William Cagney, and others.

Unsuitable for children, adolescents, or Sundays. *Suitability, Class B.*

"Four Hours to Kill" with Richard Barthelmess

(Paramount, April 19; time, 72 min.)

An exciting but unpleasant and even demoralizing melodrama. The producers have attempted to awaken sympathy for unworthy and immoral characters such as a murderer, an unfaithful wife, a philandering lover, and an indiscreet young man, but unsuccessfully. The thrills are concentrated in the closing scenes which should hold the spectator in tense suspense. Most of the action takes place in a theatre lounge and the side plays, revolving around a few persons in the audience, provide the human interest touches and comedy.

The story deals with events in the lives of several persons. One of them is Richard Barthelmess, who is on his way to prison where he is to be executed for having committed many murders. Since there are four hours before train time the detective takes him to a theatre, using the precaution of handcuffing him to himself. On the pretext of wanting a drink, Barthelmess induces the detective to take off the handcuffs; he then escapes. But he does not leave the theatre. Instead he telephones to the man who had double-crossed him and lures him to the theatre where he kills him and is in turn killed by the detectives.

Another character involved is the hat check boy, who was being blackmailed by one of the usherettes who had told him that she was going to have a baby. He later discovers that she was already married, and so he is able to get out of her clutches and marry Helen Loeck, the young girl he really loved.

There is another situation dealing with the illicit affair of Gertrude Michael, a married woman, and Ray Milland, a philanderer. Within a hour's time she finds out that he is really a scoundrel and breaks off relationship with him.

Norman Krasna adapted the plot from his own play "Small Miracle." Mitchell Leisen directed it and Arthur Hornblow, Jr., is the producer.

Not suitable for children, adolescents, or Sundays. *Suitability, Class B.*

"Black Fury" with Paul Muni and Karen Morley

(First Nat'l., May 18; time, 93 min.)

A powerful melodrama. Almost devoid of comedy, it tells a heart-rending story about labor disputes in the coal mine district, presenting the problems of both the workers and the mine owners. It is, however, doubtful entertainment for women, because of the brutality in some of the situations. One of such situations is where the strike breakers kill an innocent man when he attempts to defend a young girl from them. Aided considerably by expert performances, particularly by Paul Muni's, and by authentic settings, the problem of mass and individual suffering is presented in a realistic manner. There are some situations that will stir the emotions deeply. One is where Muni, spurned by his fellow-workers because of his part in a strike, heartsick and lonesome, wandering around the town, attempts to save from the company police the life of his best friend who, too, had spurned him. Another is where Muni's joy turns into sorrow when he learns that the girl he loved had left him for another man. But the most exciting situation comes in the closing scenes where Muni, eager to prove to his fellow-workers that he had never meant to betray them, risks his life to win back certain rights for the workers. All the action is concentrated in the coal mine district and shows the poverty and squalor in which the miners and their families live. The part that shows Muni blowing up parts of the mine as a proof that he is serious in his assertion that he will blow up the entire mine unless the demands of the workers were granted is very thrilling.

The plot was adapted from a story by Judge M. A. Musmanno, and a play by Harry R. Irving. The screen play is by Abem Finkel and Carl Erickson. Michael Curtiz is the director.

Men favorable to unions should revel in it. Too strong for women. Not suitable for children and nervous adolescents: *Class B.*

"Life Returns" with Lois Wilson, Onslow Stevens and George Breakstone
(Scienart Pictures; running time, 59 min.)

A fair human-interest program entertainment. As far as adults are concerned, the most interesting parts of the picture are the closing scenes, which show the actual experiment and work done by Dr. Robert E. Cornish and his assistants in bringing a dead dog back to life. There is quite some suspense during this situation—at the moment when the dog begins to breathe again it is exciting. The story leading up to this situation is simple and should appeal more to juveniles than to adults. The fault lies with the direction; it is stilted and slow. One feels sympathy for George Breakstone who is made unhappy by his father's inability to become practical and support him:—

Onslow Stevens, a scientist who had been working on a formula to bring back to life people who had died by drowning or asphyxiation, or where in some manner the tissues had not been destroyed, is disillusioned when his benefactor refuses to give him the necessary money for the work. He becomes distracted, his own medical practice dwindles, and his child, George, is forced to sell newspapers to support the family. Stevens' wife dies and the child welfare society attempts to take George away from his father. The boy is forced to hide so as to evade them. George's dog is taken to the pound where he is asphyxiated. George pleads with his father to make the experiment on his dog and when he refuses he berates his father. This determines Stevens. He seeks the help of Lois Moran and another doctor friend and the experiment is tried on the dog. It is successful. Stevens, happy that his dream has been realized, is ready to take his place in the world again.

Dr. George Frenke wrote the story and directed the picture; L. Wolfe Gilbert wrote the screen play with the cooperation of Dr. Eugene Frenke. Lou Ostrow is the producer. In the cast are Valeria Hobson, Stanley Fields, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

"Star of Midnight" with William Powell and Ginger Rogers
(RKO, April 19; time, 89 min.)

Excellent entertainment. Production, direction, and acting are of the highest order. Patterned after "The Thin Man," it has turned out to be an engrossing murder mystery melodrama, with comedy and romance predominating. The comedy situations at times are pretty risqué, but not so offensive because of their amusing quality. The closing scenes, in which Powell traps the murderer, are exciting and should hold the spectator in tense suspense. One's attention is held throughout for several people are suspected. The unraveling of the mystery is worked out logically.

In the development of the plot Powell, a lawyer and amateur detective, finds himself innocently involved in a murder case, the mystery of which he is forced to solve because the murder had been committed in his apartment and the police suspected him of the crime. He realizes that the disappearance of a certain actress is in some way connected with the murder and so he sets out to find her. He is assisted by Ginger Rogers, who loves him and hopes to convince him that he should marry her. Powell suspects his own friend, Leslie Fenton, who loved the actress, but he decides not to make hasty decisions. Paul Kelly, a gangster, insists on having two of his men trail Powell to see that no harm comes to him; he knew that if Powell were killed and his safe opened the police would find some documents in the safe that would involve Kelly in a federal case for evasion of taxes. Powell, through a clever ruse, and with the help of Miss Rogers, and J. Farrell MacDonald, the police inspector, traps the murderer. Powell is happy that it is not his friend Fenton. He finds the actress who had gone in hiding because she knew that the murderer was out to kill her, too; she had incriminating evidence against him. Fenton and the girl are married. And Powell finally succumbs, too—he marries Miss Rogers.

The plot was adapted from the novel by Arthur Somers Roche. Howard Green, Anthony Veiller and Edward Kaufman wrote the screen play; Stephen Roberts directed it. In the cast are Gene Lockhart, Ralph Morgan, Russell Hopton, Vivien Oakland, and others.

Suitable for adults, but unsuitable for children, adolescents, or Sundays. *Class B.*

"Loves of a Dictator" with Clive Brook and Madeleine Carroll

(GB Prod., Rel. date not set; time, 83 min.)

Although produced lavishly, with excellent performances, this period picture is only fair entertainment, more suitable for class audiences; it is a little too slow and wordy for the masses. The chief fault lies, however, in the fact that one does not feel deep sympathy for Clive Brook and Madeleine Carroll. For that reason the emotions are not stirred at the tragedy that eventually befalls them. This is caused by the fact that, instead of continuing to use their power over the weak king in guiding him to do the best things for his country, they give vent to their passions thereby bringing about their ruin. Some of the situations are quite suggestive, both in action and dialogue.

In the development of the plot Clive Brook, a doctor, wins the king's favor when he frankly tells the adventure-seeking king some truths. The king takes Brook to court with him, establishes him as his Prime Minister, and follows all his suggestions. The corrupt court resents Brook's interference. His worst enemy in the king's mother, Helen Haye, who was accustomed to doing things in her own way. But Brook has a strong ally in the queen, Madeleine Carroll, who admires his courage. She bestows a title upon him, giving him a large estate. She is disappointed in him when he accepts this but her faith is restored when he frees the people on the estate and turns the land over to them. Miss Carroll and Brook fall in love with each other and become lovers. Their affair is discovered and this ends Brook's hold over the king. Miss Haye forces the king to sign an order for the arrest and imprisonment of both Brook and Miss Carroll. Brook makes a bargain with his enemies—if they will send Miss Carroll back to England, he will sign a "confession" so that they might shoot him. They agree to this. The lovers tearfully part.

The story is by H. G. Lustig and M. Logan, the screen play by Benn W. Levy, the direction by Victor Saville. The producer is L. Toepfritz. In the cast are Emlyn Williams, Isabel Jeans, Alfred Drayton, and others.

Not suitable for children, adolescents, or Sundays. *Suitability, Class B.*

"It's a Small World" with Spencer Tracy and Wendy Barrie

(Fox, April 12; time, 71½ min.)

A nice little program picture. It relies for its entertainment on the antics of the small-town characters rather than on the story, which is thin. The most amusing situation is that in which the yokels hold court, with Raymond Walburn presiding as judge; the trial is a farce, Walburn is shrewd, and Spencer Tracy, one of the defendants, is forced to pay a large fine. The gradual development of the romance between Tracy and Wendy Barrie is done naturally and in an entertaining way. The performances are good; Miss Barrie, a newcomer, has charm and ability and should become a favorite with American audiences.

The plot has been adapted from the story "Highway Robbery" by Albert Treynor. Sam Hellman and Gladys Lehman wrote the screen play. Irving Cummings is the director and Edward Butcher the producer. In the cast are Virginia Sale, Astrid Allwyn, Charles Sellon, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Big Boy Rides Again," "Brewster's Millions," "Call of the Savage," "Cardinal Richelieu," "Das Blaue Von Himmel," "Devil Dogs of the Air," "Fluchtlinge," "It's a Small World," "Life Returns," "The Nut Farm," "Private Worlds," "Strangers All," "Swell Head," "\$10 Raise," "Texas Jack," "Tragedja na Golgocie," "Traveling Saleslady," "Waltz in Vienna," "Unwelcome Stranger," and "Western Justice."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Baby-face Harrington," "Black Fury," "Blazing Guns," "Four Hours to Kill," "Go Into Your Dance," "Hold 'Em Yale," "Million Dollar Baby," "One New York Night," and "Rescue Squad."

CLASS C (Unsuitable for anybody): "Ich Glaube nie Mehr an eine Frau."

NOTE: "One More Spring" has been changed from "A" to "B."

REVISION OF THE CODE ASSURED

The letter that follows, which comes from Division Administrator Rosenblatt, is self-explanatory. I may only add that this time we are going to have the Code reforms we have been expecting and praying for.

"NATIONAL RECOVERY ADMINISTRATION
"WASHINGTON, D. C.

"April 12, 1935.

"Mr. P. S. Harrison,
"HARRISON'S REPORTS,
"1440 Broadway,
"New York, N. Y.

"Dear Mr. Harrison:

"I have read with greatest interest and attention your open letter to me published in your issue of April 13th, just as I have read for a great many years, and with equal interest and attention, all which you write.

"I have been profoundly impressed with the statements you have made, not only in this open letter but in your editorial comment, from time to time, with respect to the operation of the Code.

"Recently, both of the National Exhibitor organizations have made suggestions with respect to improvement of the provisions of the Code and of the industry operations thereunder; and I want you and the Exhibitors of the country to know that I believe such suggestions from those organizations, as well as others which have been presented, are entitled to the most serious consideration by the industry and by the Administration.

"There is now proceeding before the Senate Finance Committee an investigation with respect to the NRA and the determination by the Congress itself of the future of NRA. Legally NRA has approximately just two more months of life, and it is my best judgment, in which I hope you will concur, that until the determination of Congress has been at least indicated,—while it would be most advantageous from a pure industry standpoint to have the considerations I have mentioned publicly enunciated, and action taken thereon,—nevertheless from the standpoint of NRA they could not, under the circumstances, be conclusive.

"Until, therefore, some indication is given by the Congress with respect to the continuance of Codes generally, and the form in which they shall continue, I believe it would be wisest to withhold effectuation of more helpful and more beneficial measures and provisions in the Code. If such affirmative indication is given by the Congress, the Administration is ready to go forward, not haltingly or half-heartedly, but upon the basis of actual experience under the operation of the Code, constructively and certainly.

"With respect to your statements concerning the initiation of proposals by the Code Authority, may I direct your attention to the fact that NRA itself, or any other interested party, has the right to propose Code amendments?

"In concluding, Mr. Harrison, may I publicly acknowledge that I have found you in your writings with respect to the Code to be entirely fair, helpful and constructive; that your criticisms, whether I agreed with them or not, have always been in such spirit, and that I respect you greatly for your representation of the interests of Exhibitors generally. I think the Code to date has been a great industrial experiment and that the industry and this Administration owe you a debt of thanks for the part you are taking to improve the Code and its administration.

"Sincerely,

"SOL A. ROSENBLATT,
"Division Administrator,
"Amusements Division."

THE "NOT GENERALLY-RELEASED" MGM PICTURES FOR THE 1933-34 SEASON

Paragraph (b), of the MGM contract for the 1933-34 season reads as follows:

"In case any of such photoplays (except photoplays which shall be roadshown) shall be generally released by Distributor for distribution in the United States after the period above specified (August 31, 1934,) the Distributor shall be obliged to deliver such photoplays to the Exhibitor hereunder at such later period and the exhibitor agrees to accept, pay for and exhibit them, as and when available for

exhibition, pursuant to the terms and provisions hereof; *provided* that if any of such photoplays are not so generally released by August 31, 1935, such photoplays hereupon shall be excepted and excluded from this license without any notice from either party to the other, and the Distributor may exhibit, or license the exhibition of such photoplays when and where desired by Distributor, and all claims or causes of action in respect thereof are hereby expressly waived by the Exhibitor."

According to this clause, those exhibitors who signed a 1933-34 MGM contract will be obliged to play all pictures that will be released by MGM for that contract up to August 31, this year. But they are released from any contractual obligation with all pictures that will be released after that date, for the clause says: "and all claims or causes of action in respect thereof are hereby expressly waived by the exhibitor."

This interpretation, which is the same with the 1933-34 contracts of all distributors, is in answer to those exhibitors who have written me on the subject.

The corresponding clauses in the 1934-35 season's contracts will be discussed next August, the time when the information is needed most.

THE OHIO BILL OUTLAWING PREFERRED PLAYING TIME A LAW

The bill that was introduced recently in the legislature of the State of Ohio to outlaw the designation of dates on which an exhibitor shall play certain pictures was passed by both houses and was allowed by Governor Davey to become a law in the face of an adverse opinion by the Attorney General of that State.

Mr. Martin Smith, President of Independent Theatre Owners of Ohio, deserves credit for having contributed a great share of effort in this legislation.

The law becomes effective July 5, this year.

Exhibitors in other states should emulate the example of the exhibitors of Ohio and have similar bills introduced into their state legislatures.

One thing about trying to obtain laws in state legislatures for the correction of industry abuses is the fact that the exhibitors are on home grounds and the opposition they meet is the least, by reason of the fact that Hays hasn't very many capable lobbyists to send around; therefore, the exhibitors' chances are greater.

PERCENTAGE PICTURES DELIVERED SO FAR BY MGM IN 1933-34 SEASON

The following are the percentage pictures Metro-Goldwyn-Mayer has so far delivered in the 1933-34 season:

"Dinner at Eight" (sold separately)	at 40%
"Eskimo" (sold separately)at 40%
"Dancing Lady"at 35%
"Treasure Island"at 35%
"Forsaking All Others"at 35%
"Queen Christina"at 30%
"Tarzan"at 30%

I understand that they have three more percentage pictures to deliver; but it is not yet known which ones these will be.

The 1933-34 release schedule of this company, which appeared in the last Blue Section, gives another 1933-34 release—"Reckless," with Jean Harlow, William Powell, May Robson and Franchot Tone. In that schedule you will find also the 1933-34 pictures MGM still owes those of you who hold an MGM contract for that season. These, MGM must release by August 31, 1935; otherwise no exhibitor will be obligated to play them.

REGARDING THE QUESTIONNAIRE

Those who have failed to send back their copy of the Questionnaire filled should do so at once, for I intend to draw the line on April 25, because I am eager to complete the analysis so as to place it into the hands of every one who is entitled to receive a copy not later than May 15.

Only those who have returned their Questionnaire will receive a copy of the analysis.

Those who overlooked sending back the blue copy should send it at once. If they have destroyed it they should ask for a duplicate copy. The analysis cannot be complete without an answer to the questions on the back of the blue sheet.

THE NEW YORK TIMES BOOK REVIEW, APRIL 7, 1935.

Mr. Werner Reviews Some Celebrated Political Scandals

"Privileged Characters" Tells a Story Based on Testimony Possibly Unparalleled in American History



Rollin Kirby's 1928 Pulitzer Prize Caricature "Highlights," by Rodin Kirby
(William Farquhar Poyson.)

PRIVILEGED CHARACTERS. BY
M. B. Werner 510 pp. New
York: Robert M. McBride & Co.
\$3.75.

BY CHARLES WILLIS THOMPTSON

I AM writing this book Mr. Werner has performed a great service and filled a vacancy in current literature. It is a complete history of the Harding scandals, and the surprising thing is that no such book has appeared before. There has been a vacuum, and now there is none. It is not based on rumor or report, but on the testimony before the many Congressional committees which at one time or another investigated this or that scandal, or all together. For the first time what lingers in memory in a scattered way is collected, mentally edited and digested, and then placed before the reader; and a shocking story it is, one unparalleled in all American history, ever in the two administrations of Grant.

A word of caution to the reader is here necessary. The books necessary is not a collection of proofs, but of charges. The numerous investigating committees were formed from guaranteeing the accuracy of the multitude of witnesses told on the stand. The function of the committees was not to convict or even to try it was only to inquire. It was their right and their duty as well to hunt down every rumor, however wild and improbable, and see if there was a grain of truth even in a large lie. Among the witnesses were plenty of sturdy

But with all possible allowance made for this, with every conceivable elimination of obvious and

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50

35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Philadelphia 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, APRIL 27, 1935

No. 17

THE PETTENGILL BILL vs. MONOPOLY

HARRISON'S REPORTS has frequently asserted that a monopoly exists in the motion picture industry, enjoyed by the major companies, and maintained by them largely through the block-booking and blind-selling systems of licensing their pictures for exhibition. With equal frequency has this publication asserted that although the abolition of these two systems will weaken or destroy the monopoly, it will not cause a diminution of the producer's receipts or profits, but, on the contrary, it will bring about a decided increase.

The reasoning upon which these conclusions are based has been preponderant in these pages so often that a rediscussion of the subject is hardly necessary so far as you, the independent theatre owners and many others who have been reading HARRISON'S REPORTS, are concerned. But because copies of the late issues are being mailed to every Senator, to every member of the House of Representatives, to every daily newspaper in the country, to many religious publications, and to a large number of outstanding churchmen, in an endeavour to offset the efforts of the Hays association against the Pettengill Bill, now before the House of Representatives as H. R. 6472, I ask your indulgence to restate my views.

The major producing companies, particularly those that operate theatres, are able, because of their great financial resources, to engage the services of the most popular stars. With these stars, each major producer makes a few meritorious pictures, which he exploits intensively by highly-paid exploitation experts, thus creating a great demand for them by the picture-going public. But along with these few good pictures he produces also a large number of mediocre pictures, which he makes by what is known in the industry as the "factory method."

When an independent theatre owner goes to a major company to license its choice pictures, he is told he must license also all its mediocre pictures; otherwise he is denied the right to license any of them. Thus the exhibitor, in order to obtain from one concern the five or ten good pictures he wants, is compelled to buy anywhere from thirty to fifty other pictures he does not want. This is the evil called block-booking.

Since most major companies offer for licensing anywhere from forty to sixty-five pictures, and since the exhibitors in the main change their bills three times a week, it is readily seen that the product of three or four of these producing companies, under the block-booking system, is about all that an exhibitor can use in a year.

There are eight major producing concerns and a large number of minor ones, the latter being generally known as "independents." It is thus seen that, when an exhibitor purchases the number of pictures he requires for the year from three or four major producers, the product of all other producers, majors as well as independents, is shut out from that exhibitor's theatre.

But the major producers offset their losses resulting from inability to sell pictures to exhibitors in one town, by selling their pictures to exhibitors in other towns, for these producers, too, have popular stars under contract, and their stars are in some towns more popular than the stars of the other producers. The matter, however, differs when it comes to the independent producers. These sell their pictures only after an exhibitor has purchased the pictures of major concerns and finds that he has some play-dates open. Consequently the independent producers are unable to spend large sums of money in the production of lavish pictures, for their revenue is limited, even though their pictures, dollar for dollar spent, are a match for the pictures of the major companies.

Unshackle the market, make it impossible for the major producer to force his mediocre pictures on the exhibitor as a condition for licensing his choice pictures, and the independent producer will come into his own; by deriving a greater revenue he will be able, not only to produce better pictures, but to compete for popular stars. And when the independent producer becomes a real competitor to the major producer on the basis of merit and popularity of stars the major producer himself will set out to improve the quality of his own picture. Moreover, the efforts of the major companies toward improvement of their pictures will be redoubled, because they will find themselves in competition with one another. Security of investment now makes the major producer indifferent to quality. He knows that a picture of his, whether good or bad, can be forced upon the exhibitor, and thus bring revenue. This deprives him of the incentive at improvement.

The Pettengill Bill has been designed to bring about just such a situation—to outlaw block-booking.

But, as said in last week's issue of HARRISON'S REPORTS, the major companies do not want the abolition of block-booking; they fear that it will bring about the dissolution of the monopoly they have been enjoying all these years. This is the reason why Will H. Hays, their ace man, is employing all his political ingenuity to defeat it.

But will the abolition of block-booking diminish their profits?

The number of play-dates throughout the country is definite. These playdates must be filled with a given number of pictures. If an exhibitor should fill in his play-dates with pictures purchased from all the companies instead of from three or four, he will still be compelled to purchase the very same number of pictures. Only, instead of giving his money to three or four producers, he will spread it among them all. But no producer will be the loser thereby, for whatever money one of them will lose by not being able to sell all his pictures to a given number of exhibitors, he will more than make up by being able to sell a lesser number of pictures—the choice ones—to a larger number of exhibitors.

I have said that the elimination of block-booking will increase the revenue of the producers instead of diminishing it. Here are the reasons: When an exhibitor is freed from the block-booking curse, when he is able to choose his pictures in accordance with merit and suitability, when he is no longer compelled to buy drawing-room comedies that are shunned by his patrons, or westerns that do not appeal to their tastes, or other types of pictures that drive them away, but is able to choose the best pictures from every producer, he will naturally be willing and able to pay more money for them. In fact he will be happy to pay more, for his box office receipts will be greatly increased.

The extra money an exhibitor will be willing to pay for the right to choose the more meritorious pictures should bring about an increase in the gross receipts of the producers anywhere from fifty per cent up. Also, each producer will effect a great saving in production cost, by making a lesser number of pictures per year than he is now producing.

Why, then, are the major producers fighting the abolition of block-booking when it will benefit them? For the same reason that they fought clean pictures: they are no more able to see the advantages of a free market now than they formerly were able to see the advantages of a clean screen. Now that the screen is being cleansed and they are making more money at less cost, they realize what fool; they were

(Continued on last page)

"Les Miserables" with Fredric March and Charles Laughton

(United Artists, April 21; running time, 109 min.)

A fine production and superb performances combine to make "Les Miserables" excellent entertainment. It is, however, somewhat depressing because of its somber quality and its picture of human suffering. But because of its unusual human appeal it should hold one's attention and please one. The scenes of torture meted out to the prisoners in the galleys and their complete resignation will tear at one's heart. One feels intense sympathy for Fredric March, a prisoner, because one knows that he was the victim of injustice. The most powerful part of the picture is the situation that brings about March's regeneration. Without resorting to preachment, a Bishop, by his compassionate and human treatment of him, instills in March faith in mankind and a desire once again to take his place in the world with his fellowmen. There are several thrilling situations. One such situation is where March, accompanied by a young girl he had adopted, travels all night in an open carriage, in an effort to escape from the police, who were following him on horseback. But the most thrilling situation is the one in which March rescues John Beal by wading through sewers carrying the injured man on his shoulders.

The story deals with the relentless hounding by Charles Laughton, an officer of the law, of March, a former convict who had become prosperous and law-abiding. Laughton is put in charge of the police in the town where March had been appointed Mayor. He resents March's attitude towards the law—that it is better to sympathize with and help people than imprison them. Laughton could see only the letter of the law and any deviation from it meant a betrayal of his duty. He becomes particularly infuriated when March, instead of punishing a poor sick woman who had insulted him, provides for her care. By secret investigation he learns about March's past. For a time it seems as if he were mistaken, for a man bearing March's prison name, had been caught and was being prosecuted. March, unable to see an innocent man suffer, confesses. Laughton gloats over his success, but March outwits him and escapes with the young girl of the sick woman who had died. He brings the girl to a convent for her education and remains there as a gardener until the girl, grown up, is ready to go into the world. With his fortune, which he had kept in hiding, he lives for a few years in peace. But his happiness is shattered when Laughton again finds him. March saves the liberal young reformist, John Beal, with whom his adopted daughter was in love, from death during a riot and then bids them goodbye, ready to give up the fight and go back to prison. But Laughton, sensing March's noble character, is unable to take him away. Realizing he had failed in his duty, Laughton kills himself; March at last is a free man.

The plot has been taken from the novel by Victor Hugo. The screen play is by W. P. Lipscomb, the direction by Richard Boleslawski. Darryl Zanuck is the producer. In the cast are Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, Marilynn Knowlden, Jesse Ralph, Florence Eldridge, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Hoosier Schoolmaster" with Norman Foster, Charlotte Henry and Dorothy Libaire

(Monogram, May 15; running time, 60 min.)

A fine production. The direction and acting are artistic, and the action fast. There is human interest, particularly in the situation where Norman Foster, as the schoolmaster, overpowers mentally a tough character and this character abandons his hostility toward him. There are some thrills, too, caused by the attempts of the townfolk to tar and feather the schoolmaster, because they thought he had acted improperly towards a servant girl when in reality he loved her.

The action unfolds immediately after the civil war ended and the soldiers were mustered out and started going to their homes. The hero (Norman Foster), reaches a town in the South where they had no teacher and he is engaged to teach the young folk ranging in ages anywhere from six or seven to twenty years old. At first he has a hard time managing his pupils but when he wins their "bully" over he is able to get along with them well. The belle of the

town falls in love with him but he falls in love with their servant girl, whom he eventually marries.

The plot has been taken from the old novel by Edgar Eggleson. Charles Logue wrote the screen play and Lewis D. Collins directed it. Tommy Bupp, Otis Harlan, Fred Kohler, Jr., William V. Mong, Russell Simpson, Wallace Reid, Jr., and others are in the supporting cast.

Suitable for the family. Suitability, *Class A.*

"Baby Face Harrington" with Charles Butterworth and Una Merkel

(MGM, April 12; running time, 61½ min.)

This program comedy is a little slow in getting started, but it gradually develops into an extremely amusing story of a timid soul who becomes a hero by accident. The gangster angle is not offensive or demoralizing for it has been burlesqued to such an extent that one laughs at everything the gangsters do. Charles Butterworth gives an excellent performance as the timid but rather stupid clerk; one feels sympathy for him in his bewilderment when he comes in contact with the gangsters and treats them like friends. One of the most amusing situations is that in which Nat Pendleton, the gangster chief who had decided to kill Butterworth, becomes friendly with him instead, recalling the days when they were both members of a Scout troop. The manner in which Pendleton's arrest is brought about, bringing recognition to Butterworth, is laugh-provoking. The events leading up to Butterworth's connection with the gangsters are comical, too.

The plot has been adapted from a play by Edgar Selwyn and William LeBaron. Nunnally Johnson and Edwin Knopf wrote the screen play. Raoul Walsh is the director, and Edgar Selwyn the producer. In the cast are Harvey Stephens, Eugene Pallette, Stanley Fields, and others. (Coast review.)

Suitable for children, adolescents, and Sundays. *Class A.*

"People Will Talk" with Mary Boland and Charles Ruggles

(Paramount, May 24; running time, 71 min.)

A good comedy. The masses should enjoy it thoroughly because of its realism—the acts of the different characters are probably similar to the acts of some member of some families. For instance, whenever Charles Ruggles, the husband, attempts to tell a story, Mary Boland, his wife, interrupts him to interpolate her own version of the story, thereby exasperating him. Some of the comedy situations will provoke hearty laughter. One of such situations is where Ruggles, following Miss Boland's instructions to quarrel with her in their daughter's presence, says insulting things in jest. Miss Boland forgets the arrangements and takes the remarks personally. The closing situation, too, is extremely comical: Ruggles leads his wife to believe that he was rescuing her from kidnappers when, in reality, no one was molesting her. In addition to the comedy there is human interest in the story, and one feels sympathy for both Ruggles and Miss Boland, whose happy home is almost disrupted by misunderstandings.

In the development of the plot Miss Boland is unhappy because her daughter and son-in-law had quarreled. In order to show them how vulgar is quarrelling, she suggests to her husband that they pretend to quarrel in the presence of the young couple. When they carry out their arrangement, one word leads to another and Miss Boland feels she is being insulted. She believes the stories the gossiping women had told her about Ruggles' having an affair with a young matron of the town and prepares to divorce him. He is frantic because he loves her and does not want a divorce. The daughter and the son-in-law become reconciled, and plot to put Ruggles in a position where he will be a hero in his wife's eyes. The scheme works and there is a happy reconciliation.

The plot has been adapted from two stories, the one by Sophie Kerr and the other by F. Hugh Herbert. Herbert Fields wrote the screen play, Al Santell directed it, and Douglas MacLean produced it. In the cast are Leila Hyman, Dean Jagger, Ruthelma Stevens, Hans Steinke, Edward Brophy, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Reckless" with Jean Harlow, William Powell and Franchot Tone

(MGM, April 19; running time, 96 min.)

This undoubtedly will please the masses. The cast includes three popular stars, the settings are lavish, and the story, although cheap, has enough romance to hold the interest of the average picture-goer. But it is far from being high-class entertainment. For one thing the continuity is poor—it is disconnected and jumpy. For another, the story is sordid and the characters do not arouse the spectator's sympathy. There is only one really moving situation; it comes in the closing situation where Jean Harlow pleads with her audience not to misunderstand her but to give her a chance to make a living. Franchot Tone behaves so boorishly, particularly towards Miss Harlow, that he arouses the spectator's ill will. Powell is the most pleasing character; he attempts to help Miss Harlow and Tone, even though he is made unhappy by their marriage. The backstage scenes are good, and the music and dancing entertaining:—

Powell, a sports promoter, is in love with Miss Harlow, a show girl, but has no courage to tell her so. Miss Harlow meets Franchot Tone, a wealthy young society man, and falls in love with him. After a drunken spree they marry. Tone, when sober, feels like a cad for, by marrying Miss Harlow, he had jilted his society sweetheart, (Rosalind Russell), and had incurred the enmity of his many friends. Miss Russell married Leon Waycott and at her wedding Tone, realizing he still loved her, drinks much and becomes objectionable. He has a scene with Miss Harlow, who leaves the place accompanied by Powell. Tone follows them to Powell's rooms and in a fit of despondency kills himself. Miss Harlow and Powell are held for murder but the case is dismissed. When her baby is born, Miss Harlow gives up her rights to Tone's millions, with the understanding that her father-in-law would not attempt to obtain possession of the child. When she seeks work on the stage, no manager will give her employment on account of the objections raised by women's organizations. Powell, by borrowing money and cashing in his insurance policies, gathers together enough money to put on a musical show by himself. On the opening night the place is filled with a hostile audience and Miss Harlow is hissed as soon as she appears. By a sincere plea in which she makes them understand that she was innocent of the tragedy she wins over the audience and is allowed to proceed. She makes a hit. She accepts Powell's proposal of marriage.

The story is by Oliver Jeffries, the screen play by P. J. Wolfson, the direction by Victor Fleming. David O. Selznick is the producer. In the cast are May Robson, Ted Healy, Nat Pendleton, Henry Stephenson, and others.

Because of the excessive amount of drinking it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"The Devil is a Woman" with Marlene Dietrich, Lionel Atwill and Cesar Romero

(Paramount, May 3; running time, 79 min.)

An excellent production is wasted on a tiresome sex drama. There is no human interest in the story, which revolves around Lionel Atwill's downfall, caused by the actions of Marlene Dietrich, an over-sexed and unscrupulous woman; one does not feel sympathy for any of the characters. It becomes unpleasant to watch a man abuse himself for a worthless woman. As a matter of fact one feels that Atwill is a complete fool to be taken in by the cheap tricks that Miss Dietrich played on him. Only in one situation does he assert himself, but in a vulgar way—he finds her with another man and beats her. The closing scenes, which show Miss Dietrich deserting the man she loved, will come as a surprise to most spectators because of the reason she gives for her actions—that she was going back to Atwill, a man for whom she had never shown any affection. Some of the situations are extremely sexy and in bad taste.

In the development of the plot, Cesar Romero, a revolutionist, returns to Spain during a fiesta. He is fascinated by Marlene Dietrich, a participant in the fiesta, follows her to her home, and arranges to meet her that evening. He later meets Atwill, an old friend, and tells him about Miss Dietrich. Atwill, in order to save his friend, tells him of

his affair with the woman, how she had come into his life, how heartless and cruel she was, how she entered into cheap and vulgar affairs with other men, and how she had deserted him. Romero swears that he will have nothing to do with her. But when he meets her she makes him believe that what Atwill had told him was an untruth. When Atwill surprises them at their meeting place, a quarrel follows, and Romero challenges him to a duel. Atwill is wounded and rushed to a hospital. Miss Dietrich inveigles the chief of police to give her two passports, for herself and for Romero. She leaves for Paris with Romero, but when they arrive at the train she decides not to go. She tells Romero that she is going back to Atwill.

The plot has been taken from the story "Woman and the Puppet" by Pierre Louys. John Dos Passos and S. K. Winston wrote the screen play. Josef Von Sternberg is the director and producer. In the cast are Edward Everett Horton, Alison Skipworth, Don Alvarado, and others.

Unsuitable for children, adolescents, and Sundays. Not harmful for adults, but not edifying. Suitability, *Class B*.

"Strangers All" with May Robson and Preston Foster

(RKO, April 26; running time, 68½ min.)

A moderately entertaining program comedy. It has human interest and a few dramatic situations. The spectator feels sympathy for both May Robson and Preston Foster, her eldest son, who are forced to bear the burden of the family troubles without help from the other children. The picture becomes irritating, however, because of the selfish characters portrayed by William Bakewell and James Bush, the two other sons, both of whom hate ordinary work feeling that they are too good for common labor. Most of the comedy is provoked by Bakewell's attempts to prove to his family that he is a great actor. The courtroom scene in which Bakewell is called to the witness stand should provoke hearty laughter; he answers the questions in a theatrical manner, as if he were on the stage. The love interest is pleasant but incidental.

In the development of the plot Bakewell insists that if he were in California he would become a great star; and so Miss Robson gives him her life savings of \$1,000 to enable him to go to Hollywood. When Foster comes to her and tells her his business will be taken away from him unless he can meet a bank note the following morning, she demands the money back from Bakewell. Bakewell at first refuses to give it to her but is later forced to do so; she gives it to Foster. Bush is arrested for creating a riot at a communist rally. His trial brings the family together. Miss Robson consents to have her son-in-law, a young lawyer, try the case. After an effective plea by Miss Robson, Bush is found not guilty. Bakewell goes to California and in the end one sees the family in a motion picture theatre, overjoyed when they see Bakewell in a small bit in one of the pictures.

The story is by Marie Bercevic, the screen play by Milton Krims, the direction by Charles Vidor. Cliff Reid is the producer. In the cast are Florine McKinney, Samuel Hinds, Clifford Jones, and others.

Suitable for children, adolescents, and Sundays. *Class A*.

"Swell-Head" with Wallace Ford, Dickie Moore and Barbara Kent

(Columbia, April 8; running time, 59 min.)

Mediocre program fare. It is the old, old story of the rise and fall of an egotist, and this version offers little that is novel; nor is it distinguished either in production or acting. For more than half the picture the hero is so disagreeable a character in his behavior towards his teammates—that when he becomes blind one's emotions are not stirred much.

The picture may appeal to young men who are baseball fans, but the baseball games played are not particularly exciting. The romantic interest is fairly pleasant.

The story is by Gerald Beaumont, the screen play by William Jacobs, the direction by Ben Stoloff. In the cast are J. Farrell MacDonald, Marion Byron, Sammy Cohen, and others. (Coast review.)

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

to resist the cleansing efforts; and when block-booking is abolished and they find their profits further increased, they will regret having resisted its abolition.

A free market has to be forced on the major producers just as was a clean screen.

As to blind-selling, that is, the licensing of pictures to the exhibitors without an adequate description of what their themes are going to be, let me say that its abolition will have the effect of purifying the screen more than any other factor. In the past, the independent exhibitor was obliged to show such pictures as "Temple Drake," founded on a book that dealt with degeneracy. Why? Because he was compelled to sign a contract which did not contain a description of this picture, nor of any other for that matter, and it was necessary for him to accept the picture, even though he did not want to do so, for a refusal on his part to pay for it would be considered a breach of contract, enabling the producer to refuse the delivery of other pictures on the contract until the exhibitor remedied the breach; and if an exhibitor were to pay for pictures and not show them he would become bankrupt. There is nothing unfair or unjust in the requirement, contained in the Pettengill Bill, that the producer furnish a true synopsis of the story so that the exhibitor may know in advance the type and theme of the story, and be enabled to determine whether the resultant picture will prove acceptable to his patrons or not.

I hope that I have succeeded in convincing the readers of this editorial that the abolition of block-booking, which the Pettengill Bill seeks to accomplish, will increase rather than diminish the profits of those who produce meritorious pictures, even though it will weaken, and in time perhaps destroy, the monopoly the big producers are trying to maintain at all costs.

* * *

I am now addressing the independent exhibitors:

Will Mr. Hays succeed in preventing the passage of this Bill?

Not if every one of you does his bit. You must at once undertake a campaign of education to convince those of your fellow-exhibitors who have been misled by the Hays bugaboo that the passage of this measure will deprive them of the right to buy all the pictures of a producer, at one time, and before they are produced, if they so want to buy them. The exhibitors' right to contract for all the product of a producer prior to production and without regard to the type of pictures to be produced—if any exhibitor be foolhardy enough to do business in this way—will remain unaffected by the passage of the Pettengill Bill. What the Bill will outlaw is merely compulsory block-booking and blind-selling.

Write to your Congressmen! At the same time enlist the aid of your patrons, urging them to write to them, too, requesting their support for the Pettengill measure.

The major producers have at their disposal enormous resources in money and political ingenuity for use in fighting legislation they do not want, such as the Pettengill Bill; you have very little money to spend for propaganda. But you have a great advantage over the opposition; in supporting the Pettengill Bill you are fighting a battle to obtain freedom, justice, and equality in our industry; the opposition is fighting to retain their selfishly concentrated monopolistic power. "Might" can withstand "Right" only so long as the standard-bearers of "Right" remain unorganized and inactive. Moreover you have another great advantage over the opposition; you know your Congressman and he knows you, and you are able to pour out your heart to him. Then pour it out now! Don't wait until it is too late!

COLUMBIA APING MAJORS' TACTICS

From a copy of a letter sent to Columbia by the secretary of M.P.T.O. of Eastern Pennsylvania I learn that Columbia is in these late days resorting to the tactics some of the major companies resorted to in the old days to compel exhibitors to buy their product. I am referring to the "Matton is a good town; but—" type of circulars, which they used to send to individuals in a town where the exhibitor for some reason or other did not buy their pictures, inducing the recipients of the circulars to inquire of the exhibitor why he did not buy them. It is a form of coercion

against which the exhibitor has but one recourse—to send out a similar circular, and to take a large space in his local newspaper, giving his reasons.

The exhibitor of Doylestown, Pennsylvania, has, I am sure, many reasons he could give why he is not showing Columbia pictures but the most outstanding should be the mediocrity of most Columbia pictures this season.

According to the 1930 census, Doylestown has 4,577 inhabitants. It has only one theatre—the Strand, owned by Messrs. T. C. Ruth and J. A. Wodock. Suppose they are making four changes a week. The most pictures they require a year, then, is 208. The pictures of four companies fill their requirements. It they book, for the sake of illustration, Paramount, Metro, Fox and RKO, they have more than sufficient pictures for their requirements. Suppose they were coerced by Columbia into booking their pictures: in such an event, they must leave out the pictures of one of the other companies. If they should leave out Metro, don't you think that MGM would have as much right to do what Columbia is doing? In such an event, where will it all end?

Columbia is not in such a strong position that it can afford to resort to such tactics. They have had pretty good luck the past few years but it seems as if it is now petering out. They have had two successes this year so far and unless they come forward with more successes they will have a tough time next season selling their pictures, particularly if they should adopt the Doylestown policy generally.

If a producer wants to induce exhibitors such as that of Doylestown to buy his pictures he must produce better pictures than the other producers, and not send out such circulars.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Chasing Yesterday," "Crown of Thorns," "Eight Bells," "Father Knows Best," "Hoosier Schoolmaster," "Kvinnorna Kring Larsson," "Life of Our Saviour," "The Lost City," "Mary Jane's Pa," "Mystery Mountain," "Prenez Garde a la Peinture," "Reform Girl," "Shoot the Works," and "Too Busy To Work."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "The Avenger," "The Bride of Frankenstein," "The Case of the Curious Bride," "Farewell to Love," "Fog," "Mister Dynamite," "Reckless," "Star of Midnight," "Stolen Harmony," "Vanishing Shadow," "White Woman," and "Wilderness Mail."

NOTE: "One More Spring" has been transferred back to the "A" list.

ABOUT COLUMBIA'S "GIRL FRIEND"

Some Columbia contracts give No. 10 "The Girl Friend"; some others, "Georgianna."

Columbia is delivering "Let's Live Tonight" for "Georgianna." Since there is no description of "Georgianna" on the contract, you cannot reject "Let's Live Tonight" as a substitution. But those whose contract contains "Girl Friend" can reject it, for "Let's Live Tonight" has been founded on a story by Bradley King, whereas "The Girl Friend" was to have been a musical comedy by Herbert Fields, Richard Rodgers, and Lorenz Hart.

PICTURES LOEW'S DOUBLE-BILL

According to Red Kann, of Motion Picture Daily, Loew's Rio, in upper Broadway in this city, showed "Naughty Marietta" and "Ruggles of Red Gap" on one bill, with early matinee admissions as low as ten cents.

Loew's Boro Park, in Brooklyn, double-featured "Ruggles of Red Gap" and "Roberta."

One may pass by Loew's New York any morning and see advertised two features on the same bill, pictures of MGM as well as of all other distributors, at fifteen cents a "crack."

Was it you who has heard MGM officials condemning double-billing? I wonder!

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MAY 4, 1935

No. 18

QUEER LOGIC

It is said that when a person is in love he can see no defects in the object of his love. It is also a known fact that a good-hearted fellow notices no faults in his friends, and if he should ever notice them he always finds some excuse in his mind to justify them.

It is manifest that my good friend Jack Alicoate, of the *Film Daily*, is in love with block-booking and either he cannot see its faults or he sees them but, like the good-hearted fellow of our simile, he finds a million and one excuses in his mind to justify them. Only that this time he has justified the faults of block-booking not in his mind but in print.

For instance: In the April 18 issue of the *Film Daily*, he has the following article under the heading, "Cite Case as Typical of the Pettengill Danger":

"Illustrating the dangers pointed out by industry opponents of the Pettengill Bill, which would outlaw block-booking, is a South Carolina appeal on a non-theatrical situation which may be decided at its next session. . . .

"Complainants are the Stevensons' Capitol and Carolina theatres at Rock Hill, S. C., which are protesting against the playing of first-run pictures by the Winthrop University theatre at 10-cent admission. They have testified that the school, with no taxes and free of other restrictions imposed upon regular theatrical houses, can afford to pay higher film rentals and consequently is getting first run pictures which would ordinarily play the theatres. Furthermore, the school theatre attracts patronage beyond its 1,000 students, who incidentally are prohibited by University regulations from attending picture shows in Rock Hill."

The *Film Bulletin*, issued by the Independent Exhibitors of Philadelphia, makes the following remark: "Would it be improper to ask Jack Alicoate how Winthrop University found it possible to obtain first-run pictures under the benevolent block-booking system? He must know that with or without block-booking certain producers are greedy enough to sell non-theatricals against established theatres and block-booking has not a single, solitary thing to do with it."

The case the *Film Daily* holds as an example to create hostility toward the Pettengill Bill offers two strong arguments to the independent theatre owners why this Bill should be supported by every independent exhibitor: First, the present block-booking system does not prevent non-theatrical institutions such as schools and churches from buying film that should go to the regular theatres; and secondly, the authorities of the Winthrop University have established regulations that prohibit the students from visiting the local theatres. This

prohibition has been prompted unquestionably by the bad character of films the Rock Hill theatres have been compelled to show under the block-booking system. Assure the University authorities that the films that will be shown at those theatres will at no time demoralize the students or teach them to do wrong things and these authorities will, it is reasonable to assume, remove the prohibitions. And how best can they be assured than by having on the Federal statute books a law, such as the Pettengill Bill, that will enable the exhibitors to show in their theatres just the pictures their patrons want to see?

There is no argument put up by the opposition against the Pettengill Bill that cannot be torn to shreds by logic; for this Bill is fundamentally sound, from the social as well as the economic point of view. The producers say that the film will cost the exhibitor more when he is compelled to buy one film at a time. There is nothing in the Bill that prohibits the exhibitor from buying one thousand films at a time, long before they are produced or even conceived; what it prohibits is compulsory block-booking and blind-selling. In other words, the producer cannot say to the exhibitor: "You must buy these pictures if you want those." But the exhibitor can buy them all, if he wants to. Only that when he does so the responsibility for the moral tone of the films he shows rests no longer on the producer; it rests on him, the exhibitor.

The Pettengill Bill does not, as said, prevent the exhibitor from buying whatever films he wants; but it does make him responsible for the moral tone of the entertainment he offers to the people of his community. And from my knowledge there are few exhibitors who desire to shirk such a responsibility, the assertions of the Hays office to the contrary notwithstanding.

WHY?

Under the heading, "What's Wrong With It?" the April 24 issue of *Catholic Daily Tribune* printed the following editorial:

"The motion picture bureau of the I. F. of C. A. [International Federation of Catholic Alumnae] in its current release reports on a luncheon which was attended by screen notables, producers and representatives of a number of film reviewing organizations. Will Hays was there, praising both the producers and the churches, one for the quality of their product, the other for the quality of demand. Opportunity was afforded for discussion, and it was found that all groups are sincerely interested in the improvement of the screen, etc., etc.

"At the end of the story it says that all groups present were unanimous in their rejection of the Pettengill Bill, which is now before Congress.

(Continued on last page)

**"Spring Tonic" with Lew Ayres
and Claire Trevor**

(Fox, April 19; time, 57½ min.)

A mediocre comedy. Although everyone in the cast tries to make something of his or her role they are helpless, hampered by a ridiculous story; the general effect is boredom. There is no human interest, and no one does anything to awaken sympathy. Mitchell and Durant provoke a few laughs on one or two occasions when they appear, but the comedy is not up to their standard:—

Claire Trevor, bored with her fiancé (Lew Ayres), runs away from home the day before she was supposed to marry him. She and her maid stop at a deserted inn and engage rooms from a disreputable looking man who claimed to be the proprietor. Within a short time things begin to happen—Miss Trevor is serenaded by Walter King, who was a member of a traveling circus, a tiger escapes from the circus, a newspaper reporter tries to get a story from Miss Trevor, and people keep shooting at each other and at the tiger. Eventually Ayres finds Miss Trevor, impresses her when he subdues the tiger, and takes her back home; then she is eager to marry him.

The plot was based on the story "Man Eating Tiger," by Ben Hecht and Rose Caylor. Patterson McNutt and H. W. Hanemann wrote the screen play. Clyde Bruckman directed it, and Robert T. Kane was the producer.

In the cast are Zasu Pitts, Jack Haley, Tala Birell, Siegfried Rumann, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

**"The Scoundrel" with Noel Coward
and Julia Hayden**

(Paramount, Rel. date not set; time, 74 min.)

Although this is an intelligent and at times stirring drama, with a fine production and good acting, it has a limited appeal—to the intelligentsia. The masses should be bored, for instead of action there is conversation, and of the type that will be over their heads. The first half is somewhat unpleasant because of the despicable character of Noel Coward, a sophisticated libertine, who is callous and cruel in his conduct towards friends, business associates, and women. His utter unconcern of the unhappiness he causes women with whom he had affairs makes the spectator dislike him. But the second half, although fantastic, is powerful. It is eerie, too, for Coward, supposedly dead, is seen roaming the streets looking for a sympathetic friend. The situation in which Coward pleads with Julia Hayden for sympathy and tears will stir the emotions deeply. Though the ending is given a religious and moral twist, it is done without preachment:—

Coward seduces Miss Hayden, a fine young girl who was to have been married to Stanley Ridges. After a few months he tires of her and starts an affair with another woman. When Ridges is charged with having stolen money from his firm, Miss Hayden goes to Coward and pleads with him for a loan to save Ridges, whose life they had ruined, but Coward refuses her request, telling her he is in a hurry to catch a plane. She curses him, wishing that the plane fall, and that when he died no one on earth would cry for him. The plane falls. Coward is drowned, and no one on earth sheds a tear for him. The old legend is that if a man died and no one cried for him he would not rest in peace. So Coward returns to earth for a month to find

some one to cry for him. His friends realize there is something queer but do not understand the situation. He searches for Miss Hayden, and on the last day of his stay on earth finds her. She was living with Ridges, with whom she had become reconciled. Ridges shoots at Coward and then kills himself. Coward, of course, does not die—being already dead; but he prays to God with all his heart that Ridges might be restored and that the young couple might find happiness. Ridges rises and no wound is visible. Miss Hayden senses what had happened and falls on her knees crying because of pity for Coward. Coward, now happy, goes away to find in the other life the peace he was seeking.

Ben Hecht and Charles MacArthur wrote the story, the screen play, directed it, and produced it. In the cast are Hope Williams, Alexander Woollcott, Ernest Cossart, Martha Sleeper, and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

**"Bride of Frankenstein" with Boris Karloff
and Colin Clive**

(Universal, May 6; time, 75 min.)

Artistically this surpasses "Frankenstein," produced by Universal in 1931; the production, direction, and acting are excellent. It maintains the eerie atmosphere created in "Frankenstein," and offers a chilling horror melodrama that should more than satisfy followers of this type of entertainment. To relieve the tension there are some good comedy bits provided by a nervous servant (Una O'Connor). The most effective part of the picture, however, is not the horror situations but the more human ones—those in which Karloff is befriended by O. P. Heggie, a blind hermit, who treats him like an equal; Karloff's happy reaction to such treatment is touching. One feels the same horror that one felt in the first picture, where the monster was first brought to life. In this instance a woman is created, supposedly a mate for Karloff. The situations in which Karloff encounters frightened people who torment him, killing some of them, will send chills down the spine.

The story begins where "Frankenstein" left off. Instead of being burned to death, as the villagers believed him to be, Karloff was untouched and started to roam the countryside again. Colin Clive, about to be married, and desiring to leave the scene of his unhappiness, receives a call from Ernest Thesinger, a morbid and designing scientist. Thesinger insists that Clive return to his experiments, this time to help him create a woman, a mate for Karloff. Clive refuses at first, but, threatened and tormented when his bride is kidnapped, he agrees to the diabolic scheme. Together with Thesinger he creates a woman—Elsa Lanchester. But the plans do not work, for when the woman sees Karloff she screams with fright and refuses to permit him to touch her. Karloff, lonesome and unhappy, blows up the castle, killing himself, Miss Lanchester, and Thesinger. Clive escapes with his bride.

The plot was suggested by the story by Mary W. Shelley, and adapted by John L. Balderston and William Hurlburt. Mr. Hurlburt wrote the screen play. James Whale directed it. Carl Laemmle, Jr. is the producer. In the cast are Valerie Hobson, Dwight Frye, E. E. Clive, and others.

Hardly suitable for either sensitive children or adolescents. As for a Sunday showing, it is for each exhibitor to decide. Harmless for adults, except those who are of a sensitive nature. *Class B*.

**"Mary Jane's Pa" with Guy Kibbee
and Aline MacMahon**

(First Nat'l, April 27; running time, 70 min.)

Pleasant program entertainment. Its story of rural political and home life is presented with comedy and human interest. The closing scenes, in which Guy Kibbee outwits the crooked politician by proving that he was double-crossing the voters, is exciting as well as laugh-provoking. There is one touching situation—Kibbee, returning to his home after having roamed the world, finds that a child in whom he had become interested was his own daughter. The resentment that one felt in the beginning towards Kibbee when he deserted his family gradually changes to sympathy because of Kibbee's willingness to do menial work so as to be near his wife and daughter, who needed his help.

In the development of the plot Kibbee, unable to resist the desire to see the world, deserts his wife (Aline MacMahon) and their two children, leaving his publishing business to them. He roams the world for ten years, returning to his home town after that time only to find his home and business abandoned. He becomes a barker at a carnival. At one of the performances he becomes friendly with a young girl. He soon learns that she is his daughter, but he does not tell her so. She liked him and insisted that he take her home. He does this and there meets Miss MacMahon, now a prosperous newspaper publisher, who tells him she is through with him. Kibbee understands that she is interested in Minor Watson, whose election she was advocating in her newspaper. Kibbee, interested in his children, accepts a position Miss MacMahon had offered him in jest—general housework. He suspects Watson and sets out to get the necessary evidence against him. He does this, and with the help of his wife publishes a special edition which is given to the voters. Watson is defeated. Kibbee and Miss MacMahon are reconciled.

The plot was adapted from the play by Edith Ellis Furness and the novel by Norman Way. The screen play is by Tom Reed and Peter Milne. William Keighley directed it. In the cast are Tom Brown, Robert McWade, Nan Gray, Johnny Arledge and Betty Jean Haney.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

**"Eight Bells" with Ann Sothorn
and Ralph Bellamy**

(Columbia, April 11; time, 68 min.)

A fair melodrama. The action takes place at sea on a freighter bound for China, and the thrills are provoked when the ship starts to founder during a storm. One feels sympathy for the sailors who become panicky, but who stick to their posts and bring the ship safely to port. Ralph Bellamy is a particularly admirable character because of his bravery and kindness. The performances are good—superior to the story. The love interest is pleasant:—

When Ann Sothorn's father receives an important contract to deliver a cargo to China at a specified time, he puts John Buckler, his prospective son-in-law, in charge as Captain, demoting the former Captain (Ralph Bellamy) to first mate. Miss Sothorn, in company with her aunt, is a stowaway on the ship; she did not want to be separated from Buckler. Bellamy ignores her. This she resents, for she was beginning to take an interest in him. Buckler shows himself incapable of handling either the crew or the work, and thus everything is left to

Bellamy. A heavy storm impedes their progress and things look bad when the crew, terrified as the ship starts to founder, attempt to mutiny. Miss Sothorn's pleas win them back and by hard work the ship is brought safely to China, and on time. Bellamy, in love with Miss Sothorn, who loves him, too, leaves the ship. Buckler, realizing the situation, releases Miss Sothorn, and she rushes to Bellamy to stop him from going away. They are united.

The plot was adapted from the stage play by Percy G. Mandley. Ethel Hill and Bruce Manning wrote the screen play. Roy William Neill is the director. In the cast are Catharine Doucet, Arthur Hohl, Charley Grapewin, Franklin Pangborn, John Darrow, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

**"One New York Night" with Franchot Tone
and Una Merkel**

(MGM, April 26; time, 69 min.)

A fair program comedy-melodrama. The plot is far-fetched and at times bewildering; but the action is fast and one's attention is held pretty well to the end. The comedy is provoked by the naive character of Franchot Tone, who had come to New York from the West to find a wife, but who was put into a position, without seeking it, where he had to solve a murder mystery. Una Merkel, as a wise-cracking telephone operator, provokes laughs by her attempts to make Tone fall in love with her. The closing scenes are exciting:—

Tone, finding the door to the room adjoining his room open, walks in and sees on the floor a dead man. He goes back to his room, calls the hotel manager, and insists that the matter be investigated; otherwise he would call the police. When the manager together with Tone returns to the next room the body was not to be found. In the meantime, Steffi Duna, engaged to a wealthy society man, begs Miss Merkel to help her find a diamond bracelet which she had left in the dead man's room, and which would incriminate her in the murder if it were found. Miss Merkel in turn asks Tone to help her find it. By working together they eventually find the body, recover the bracelet, and capture the murderer. Miss Merkel accepts Tone's proposal of marriage.

The plot was based on the play "Order Please," by Edward C. Carpenter. Frank Davis wrote the screen play, Jack Conway directed it, and Bernard Hyman was the producer. (Coast review.)

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Hoosier Schoolmaster"

In last week's issue the running time of "Hoosier Schoolmaster" was given as 60 minutes. This is an error; the correct time is 76 minutes.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Born to Paddle," "Der Schrecken Nom Heidekrug," "Die Grosse Attraktionen," "Fighting Pilot," "Les Miserables," "Twenty Dollars a Week," and "Vagabond Lady."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "The Broken Melody," "Circumstantial Evidence," "G-Men," "Mark of the Vampire," "Paddy Wire," and "White Heat."

CLASS C (Unsuitable for anybody): "The Devil Is a Woman."

"The Pettengill measure (H. R. 6472) aims at prohibiting and preventing the trade practices known as compulsory block-booking and blind-selling in the leasing of motion picture films in interstate and foreign commerce. The bill was introduced in the House on March 6.

"Not so long ago there was much demand for just that sort of a measure. The press was informed that such a bill was necessary to free the little film theaters, that the latter had to take the bad pictures with the good ones, had to pay for the renting of all and therefore could not afford to drop the bad ones.

"The Pettengill Bill was to remedy this evil. Now we are told that the bill is not wanted. We are told this in just so many words, without an explanation. We are told this when we have before us the information that the Detroit Council of Catholic organizations has indorsed the Pettengill Bill and has informed that Congressman to that effect.

"We are also informed from another source that the Pettengill measure aims at destroying a monopoly and therefore must be defeated. We are told that the bill 'is a constructive legislation, endorsed by leaders of religious, fraternal, civic and other welfare organizations and backed by the independent exhibitors.' We are told that the bill 'by outlawing block-booking and blind-selling, will destroy the monopoly the members of the Hays association have had in this industry for many years. Without the continuance of this monopoly W. H. Hays' services may not be required. Consequently his yearly income from the producers, amounting to \$250,000, may cease. He is shrewd enough to see clearly that the Pettengill measure will destroy monopoly, hence his frantic efforts to prevent its passage.'

"The Pettengill measure is a dart aimed at the monopoly. It is supported by religious, fraternal and civic organizations. Now why is it rejected by prominent groups of people and by Mr. Hays?"

A "FAST ONE" BY COLUMBIA

Prompted by last week's editorial on Columbia, an exhibitor, whose name I am suppressing at his request, has written me as follows:

"Dear Mr. Harrison:

"As you no doubt know, Columbia is distributing a picture called 'Swell Head.' We know definitely that this picture was made almost two years ago and peddled to at least one independent exchange that wouldn't pick it up because they didn't think enough of it. The picture at that time was called 'On Account of Darkness,' and was made by Lou Golder and Bryan Foy, who had made other pictures distributed by Columbia, one of which was 'What Price Innocence?'

"At that time apparently Columbia didn't think enough of it to pick it up, but because it is apparently pressed for release dates (I think their production was held up for some reason) it has evidently taken this picture and is now giving it to its customers as 'Swell Head.'

"In most of the reviews I have seen the picture is called 'a pleasant little program picture with not much weight, but best suited for families.'

"Its quality is not, however, the subject of my letter to you but the fact that a company like Columbia, which makes big annual profits, and which gets from exhibitors high prices for its few big pictures, should have the audacity to 'palm off' on

its accounts a picture of this type, the negative cost of which is probably not even half the cost of the poorest Columbia picture. It is a shame! After all, if the exhibitor helps make money for a company, isn't he entitled to the benefit of that profit in bigger and better pictures?

"Then again, this is one of the evils of block-booking: when an outfit can just lay its hands on anything that comes along and 'palm it off' under the company's trade mark, what else is the fault?

"I don't think it unreasonable to insist that, when a company sends out a picture under its trade mark, that picture should have the benefit of its financial resources, the plans, knowledge and all-round ability of its production staff.

"In my mind Columbia, in doing what it has done, is 'pulling' something that even the smallest independent company would not attempt. At least when an independent company sells an independent picture there is no deception about it, but for a so-called major company to do something of this sort it is almost a case of fraud.

"If you will call this to the attention of many of your readers you will be giving them information that will, I believe, be valuable to them when the next Columbia selling season rolls around."

HARRISON'S REPORTS calls on the Columbia executives to make an answer to this charge.

JAMES W. GERARD FOR THE HAYS POST

An item in the Edward Sullivan column, which appears in New York in the *Daily News*, reveals the fact that certain influential factors have approached Mr. James W. Gerard, seeking to persuade him to accept the post now held by Mr. Hays.

Mr. Gerard was wartime ambassador to Germany, and is famous for his skill as a diplomat and a statesman. And his standing, not only in the United States, but also in Europe, is such that it should redound to the benefit of the industry.

Mr. Gerard has the following decorations:

- (1) The Grand Cross of the Order of the Bath of Great Britain.
- (2) The Grand Cross of the Star of Roumania.
- (3) The Grand Cross of the Order of the Crown of Belgium.
- (4) The Grand Cross of the Order of Sava of Jugo-Slavia.
- (5) The Grand Cross of the Pavlovia Flower of Japan.

Further:

- (1) He is a Grand Officer of the Legion of Honor of France.
- (2) He was Justice of the New York Supreme Court for six years.
- (3) He was a member of the Commission that represented the United States at the Mexican Centennial in 1910, with the rank of Envoy Extraordinary and Minister Plenipotentiary.

The industry will be fortunate if it could induce Mr. Gerard to become the head of the motion picture industry. He would benefit the producers by being able to talk to foreign diplomats their own language and thus dissuade them from imposing restrictions upon American films; and the exhibitors because he will give them a square deal.

HARRISON'S REPORTS

Vol. XVI

NEW YORK, N. Y., SATURDAY, MAY 4, 1935

No. 18

Box-Office Performances of the 1934-35 Pictures Released

The following is a digest of the box-office performances of such of the 1934-35 feature pictures as have played in theatres long enough to demonstrate their box-office worth. Western melodramas have been omitted from this digest.

Columbia

ONE NIGHT OF LOVE: Excellent in all situations. E.
 THAT'S GRATITUDE: Poor in all situations. P.
 AGAINST THE LAW: Poor in all situations, except that it has performed fair in some cheap-price theatres. P.
 JEALOUSY: "Poor" and "terrible" have been the reports on this picture except that it has shown a fair performance in some cheap-price theatres. P.
 MEN OF THE NIGHT: Poor in all situations. P.
 WHITE LIES: Poor in most situations; fair in some cheap-price theatres, where action pictures are popular. F-P.
 MILLS OF THE GODS: Poor in all situations. P.
 BROADWAY BILL: Excellent everywhere. E.
 BEST MAN WINS: Fair in all situations, particularly in cheap-price theatres. F.
 BEHIND THE EVIDENCE: Poor everywhere. P.
 CARNIVAL: Poor in big down-town and in small-town theatres, fair in neighborhoods in big cities. F-P.
 WHOLE TOWN'S TALKING: "Poor" and "fair" have been the reports from Eastern states in all situations—down-town big cities, neighborhoods, and small towns—"Good" and "Very Good" from western and southern states. It may be classed in the average as good. G.
 DEATH FLIES EAST: Poor in almost all situations; fair in a few. F-P.
 LET'S LIVE TONIGHT: Poor in all situations. P.

First National

A LOST LADY: "Mediocre," "Poor" and "Fair" have been the reports. P.
 SIX-DAY BIKE RIDER: "Good," "Fair" and one report "Excellent." G-F.
 I SELL ANYTHING. All reports agree on this—poor. P.
 HAPPINESS AHEAD: The reports varied widely, from excellent to poor. G.
 GENTLEMEN ARE BORN: Poor and fair, mostly poor. P.
 BABBITT: Poor and fair have been the reports—mostly poor. F-P.
 MURDER IN THE CLOUDS: Poor and fair have been the reports, mostly poor. F-P.
 CHURCH MOUSE: Poor in all situations. P.
 MAYBE IT'S LOVE: All reports agree on this—poor. P.
 RED HOT TIRES: Poor and fair have been the reports. F-P.
 WOMAN IN RED: Fair have been the reports from eastern and western states, but very good and good from southern states. G-F.
 LIVING ON VELVET: Poor and fair have been the reports from eastern and western states, but good from southern states. F.
 WHILE THE PATIENT SLEPT: All reports agree on this—poor. P.

GOLD-DIGGERS OF 1935: From excellent to good. VG.

GO INTO YOUR DANCE: At the time this list was sent out this picture had not yet been released. It has just started its engagements and the prediction is that it will show excellent results at the box office. E.

Fox

BLACK FURY: At the time this list was sent out this picture had not yet been shown anywhere. It has shown excellent results wherever it has been shown. The prediction is that it will perform at the box office excellently. E.

THE CAT'S PAW: The reports on this have varied anywhere from excellent to poor. The rating is fixed as good. G.

PURSUED: Poor and "terrible" have been the reports. P.

THE WORLD MOVES ON: The reports have been "Fair" and "Poor." F-P.

SERVANTS' ENTRANCE: From excellent to poor have been the reports. The average arrived at is "Fairly Good." G-F.

CHARLIE CHAN IN LONDON: Good and fair, mostly good. G.

LOVE TIME: Poor. Some exhibitors cancelled it. P.

JUDGE PRIEST: Excellent in all situations. E.

CARAVAN: The reports that have been received from Eastern states are "Good," but poor from all other states—Fair. F.

365 NIGHTS IN HOLLYWOOD: Unanimously fair. F.

PECK'S BAD BOY: Good, fair and poor have been the reports. G-F.

MARIE GALANTE: Fair and poor have been the reports. F-P.

ELINOR NORTON: "Poor" and "Terrible" have been the reports. P.

GAMBLING: Poor, fair and "terrible" have been the reports. P.

HELL IN THE HEAVENS: The reports have been from very good to fair. The rating given to it is good. G.

THE WHITE PARADE: The reports have been from excellent to good. The rating is very good. VG.

THE FIRST WORLD WAR: Good, fair and poor have been the reports—mostly poor. F.

BACHELOR OF ARTS: Poor and fair have been all the reports. F-P.

MUSIC IN THE AIR: Poor and fair have been the reports—mostly poor. F-P.

HELLDORADO: Fair in all situations. F.

BRIGHT EYES: Excellent in all situations. E.

LOTTERY LOVER: Unanimously poor. P.

COUNTY CHAIRMAN: Excellent everywhere. E.

MYSTERY WOMAN: Unanimously poor. P.

CHARLIE CHAN IN PARIS: From good to fair have been the reports. G-F.

UNDER PRESSURE: Fair and poor have been the reports; a few, good. F.

BABOONA: Fair and poor have been the reports, except that it has performed "Good" in cheap-price theatres. G-F.

ONE MORE SPRING: One report has been "Excellent" and one "Good"; the others either fair or poor. G-F.

LITTLE COLONEL: Excellent everywhere. E.

LIFE BEGINS AT FORTY: Excellent everywhere. E.

GREAT HOTEL MURDER: From good to poor have been the reports. G-F.

Metro-Goldwyn-Mayer

STRAIGHT IS THE WAY: From fair, to poor and even down to "Terrible" have been the reports. P.

HIDEOUT: Good, one report had it as excellent. VG-G.

CHAINED: Excellent to good, mostly excellent. E.

HAVE A HEART: Poor have been the majority of the reports, a few fair and one good. P.

DEATH ON THE DIAMOND: the reports have been unanimous—Fair. F.

BARRETT'S OF WIMPOLE STREET: From excellent to good. VG.

OUTCAST LADY: From fair to poor, mostly fair. F.

THE MERRY WIDOW: From very good to poor. G.

EVELYN PRENTICE: From very good to fair, mostly good. G.

A WICKED WOMAN: Unanimously poor. P.

THE BAND PLAYS ON: One report had it poor in one big theatre; the other reports had it as fair everywhere. F.

THE GAY BRIDE: From fair to poor. F-P.

BIOGRAPHY OF A BACHELOR GIRL: One report had it as good, but all others fair. F.

THE NIGHT IS YOUNG: One fair, all other reports either poor or "Terrible." P.

DAVID COPPERFIELD: Excellent everywhere. E.

SOCIETY DOCTOR: One report had it as good; all others fair. F.

SEQUOIA: The reports have varied from excellent to poor. There is no doubt that the picture is meritorious so far as quality is concerned, but it seems to have performed irregularly at the box offices. It should be rated as very good. VG.

WINNING TICKET: Unanimously poor. P.

SHADOW OF DOUBT: Unanimously poor. P.

AFTER OFFICE HOUSE: From excellent to very good, mostly excellent. E.

THE CASINO MURDER CASE: Poor and fair have been the reports. F-P.

WEST POINT OF THE AIR: Good and fair have been the reports, mostly good. G.

NAUGHTY MARIETTA: In the few big-city theatres that it had played up to the time the reports were sent to this office, this picture showed an excellent performance at the box office. Later reports indicate that it is not going over in the small towns and neighborhoods of the big cities. The rating given to it is fairly good. G-F.

Paramount

LADIES SHOULD LISTEN: Except one first-run situation in the South, where it performed "Excellent," the reports have been either fair or poor. F.

SHE LOVES ME NOT: From excellent to very good in all situations, mostly excellent. E.

CRIME WITHOUT PASSION: From fair to poor, mostly poor. F-P.

YOU BELONG TO ME: Fair and poor have been the reports. F-P.

NOW AND FOREVER: Excellent everywhere. E.

THE SCARLET EMPRESS: Fair and poor, mostly poor. F-P.

LEMON DROP KID: Poor and fair, equally divided. F-P.

CLEOPATRA: From excellent to fair. G.

READY FOR LOVE: From good to poor. F.

MRS. WIGGS OF THE CABBAGE PATCH: Excellent, very good, and good have been the reports. One neighborhood reported only fair business. But the picture on the whole has performed very well. VG.

MENACE: Poor and "Terrible." P.

LIMEHOUSE BLUES: Good everywhere; some small towns reported fair business. G.

PURSUIT OF HAPPINESS: Fair everywhere. F.

COLLEGE RHYTHM: Excellent everywhere. E.

IT'S A GIFT: The reports have been from good to poor. G-F.

BEHOLD MY WIFE: The reports have been from very good to poor, but most of them have been favorable. G.

ONE HOUR LATE: Poor unanimously. P.

FATHER BROWN, DETECTIVE: Poor. P.

HERE'S MY HEART: The reports have varied from excellent to fair. VG.

ENTER MADAME: A few reports poor but mostly fair. F.

THE PRESIDENT VANISHES: A few reports poor but most of them fair. F.

THE LIVES OF A BENGAL LANCER: Excellent, except in the South, where it proved very good or good. Because it is an excellently produced picture, it is given a rating E.

THE GILDED LILY: From very good to good. VG-G.

WINGS IN THE DARK: From very good to fair. G.

RUMBA: Reports varied from excellent to fair. VG-G.

RUGGLES OF RED GAP: Excellent except in the South, where in some spots it went only fair. Nevertheless it is entitled to a rating, E.

ALL THE KING'S HORSES: Poor unanimously. P.

CAR 99: From good to poor. G-F.

MISSISSIPPI: From excellent to good in the few spots where it has so far played. VG.

LOVE IN BLOOM: From very good to good. VG-G.

RKO (Radio Pictures)

THE FOUNTAIN: From fair to "Terrible." P.

AGE OF INNOCENCE: From good to fair. G-F.

THE RICHEST GIRL IN THE WORLD: Good unanimously. G.

DANGEROUS CORNERS: Poor to fair, mostly poor. P.

THE GAY DIVORCEE: Unanimously excellent. E.

GRIDIRON FLASH: Poor. P.

WEDNESDAY'S CHILD: From fair to poor. F-P.

KENTUCKY KERNELS: From good to poor. G-F.

BY YOUR LEAVE: Unanimously poor. P.

WOMAN IN THE DARK: Unanimously poor. P.

ANNE OF GREEN GABLES: From very good to good. VG-G.

THE SILVER STREAK: From fair to poor. F-P.

LIGHTNING STRIKES TWICE: Unanimously poor. P.

RED MORNING: Unanimously poor. P.

THE LITTLE MINISTER: Some reports from Southern states indicate that in some small towns it went only fairly well; all other reports indicate that its box-office performance has been good. G.

ROMANCE IN MANHATTAN: Unanimously good. G.

GRAND OLD GIRL: Fair to poor, mostly fair. F-P.

ENCHANTED APRIL: Unanimously poor. P.

GIGOLETTE: From poor to "terrible." P.

MURDER ON A HONEYMOON: From fair to poor. F-P.

CAPTAIN HURRICANE: Unanimously poor. P.

ROBERTA: Unanimously excellent. E.

THE PEOPLE'S ENEMY: Unanimously poor. P.

A DOG OF FLANDERS: From fair to poor. F-P.

United Artists

BULLDOG DRUMMOND STRIKES BACK: From good to fair. G-F.

AFFAIRS OF CELLINI: From good to fair. G-F.

COUNT OF MONTE CRISTO: From excellent to good. VG.

THE LAST GENTLEMAN: From good to fair. G-F.

OUR DAILY BREAD: Unanimously poor. P.

TRANSATLANTIC MERRY-GO-ROUND: From very good to fair. G.

WE LIVE AGAIN: From good to poor. G-F.

THE PRIVATE LIFE OF DON JUAN: Unanimously poor. P.

RUNAWAY QUEEN: Unanimously poor. P.

MIGHTY BARNUM: From very good to fair. G.

KID MILLIONS: From very good to fair. G.

CLIVE OF INDIA: From very good to good. VG-G.

THE SCARLET PIMPERNEL: From excellent to good. VG.

FOLLIES BERGERE: From very good to fair. G.

WEDDING NIGHT: From good to fair. G-F.

LES MISERABLES: At the time these lists were sent out "Les Miserables" had not yet been released. It will no doubt perform at the box office excellently. E.

Universal

THERE'S ALWAYS TOMORROW: From fair to poor. F-P.

MILLION DOLLAR RANSOM: From good to poor. F.

GIFT OF GAB: From good to poor. F.

WAKE UP AND DREAM: From good to poor. F.

ONE EXCITING ADVENTURE: From fair to "terrible." F.

GREAT EXPECTATIONS: From good to poor. F.

CHEATING CHEATERS: Unanimously poor. P.

SECRET OF THE CHATEAU: From fair to "terrible." P.

STRANGE LIVES: From fair to poor. F-P.

THE MAN WHO RECLAIMED HIS HEAD: From good to poor. F.

I'VE BEEN AROUND: Unanimously poor. P.

STRAIGHT FROM THE HEART: Unanimously poor. P.

A NOTORIOUS GENTLEMAN: Unanimously poor. P.

THE MYSTERY OF EDWIN DROOD: From fair to poor. F-P.

RENDEZVOUS AT MIDNIGHT: Unanimously poor. P.

THE GOOD FAIRY: From good to fair, mostly good. G.

THE TRANSIENT LADY: From fair to poor. F-P.

NIGHT LIFE OF THE GODS: Unanimously poor. P.

THE BRIDE OF FRANKENSTEIN: At the time these lists were sent to exhibitors for a report, "The Bride of Frankenstein" had not yet been released; but advance information has it that this picture is going over big; it will no doubt show excellent results at the box offices. E.

Warner Bros.

DESIRABLE: From fair to poor. F-P.

THE CASE OF THE HOWLING DOG: From good to poor. F.

BIG HEARTED HERBERT: From good to fair. G-F.

KANSAS CITY PRINCESS: From good to fair, mostly fair. G-F.

THE FIREBIRD: Unanimously poor. P.

THE ST. LOUIS KID: From very good to good. VG-G.

I AM A THIEF: Unanimously poor. P.

THE SECRET BRIDE: From fair to poor. F-P.

SWEET ADELINE: From fair to poor, mostly fair. F.

BORDERTOWN: From good to poor, mostly good. G-F.

THE WHITE COCKATOO: Unanimously poor. P.

THE RIGHT TO LIVE: Unanimously poor. P.

DEVIL DOGS OF THE AIR: From excellent to good. VG.

SWEET MUSIC: From very good to fair. G.

KING OF THE RITZ: From fair to poor. F-P.

Columbia

Number of pictures reported, 14, classified as follows:

Excellent	2, or	14.30%
Good	1, or	7.15%
Fair	1, or	7.10%
Fair-Poor	3, or	21.45%
Poor	7, or	50.00%
	14	100.00%

First National

Number of pictures reported, 16, classified as follows:

Excellent	2, or	12.50%
Very Good	1, or	6.25%
Good	1, or	6.25%
Good-Fair	2, or	12.50%
Fair	1, or	6.25%
Fair-Poor	3, or	18.75%
Poor	6, or	37.50%
	16	100.00%

Fox

Number of pictures reported, 30, classified as follows:

Excellent	5, or	16.65%
Very Good	1, or	3.35%
Good	3, or	10.00%
Good-Fair	6, or	20.00%
Fair	5, or	16.65%
Fair-Poor	4, or	13.35%
Poor	6, or	20.00%
	30	100.00%

Metro-Goldwyn-Mayer

Number of pictures reported, 23:

Excellent	3, or	13.05%
Very Good	2, or	8.70%
Very Good-Good	1, or	4.35%
Good	3, or	13.00%
Good-Fair	1, or	4.35%
Fair	5, or	21.75%
Fair-Poor	2, or	8.70%
Poor	6, or	26.10%
	23	100.00%

Paramount

Number of pictures reported, 30:

Excellent	5, or	16.65%
Very Good	3, or	10.00%
Very Good-Good	3, or	10.00%
Good	4, or	13.35%
Good-Fair	2, or	6.70%
Fair	5, or	16.65%
Fair-Poor	4, or	13.30%
Poor	4, or	13.35%
	30	100.00%

RKO

Number of pictures reported, 24:

Excellent	2, or	8.35%
Very Good-Good	1, or	4.20%
Good	3, or	12.50%
Good-Fair	2, or	8.40%
Fair-Poor	5, or	20.80%
Poor	11, or	45.75%
	24	100.00%

United Artists

Number of pictures reported, 16:

Excellent	1, or	6.25%
Very Good	2, or	12.50%
Very Good-Good	1, or	6.25%
Good	4, or	25.00%
Good-Fair	5, or	31.25%
Poor	3, or	18.75%
	16	100.00%

Universal

Number of pictures reported, 19:

Excellent	1, or	5.26%
Good	1, or	5.26%
Fair	6, or	31.58%
Fair-Poor	4, or	21.00%
Poor	7, or	36.90%
	19	100.00%

Warner Bros.

Number of pictures reported, 15:

Very Good	1, or	6.67%
Very Good-Good	1, or	6.67%
Good	1, or	6.66%
Good-Fair	3, or	20.00%
Fair	3, or	13.35%
Fair-Poor	3, or	20.00%
Poor	4, or	26.65%
	15	100.00%

The following table shows the pictures of the different producers grouped in accordance with their classifications. In this manner, the number of pictures of a given class may be seen at a glance:

	E	VG	VG-G	G-F	F	F-P	P
Columbia	2	0	0	1	0	1	3
First National	2	1	0	1	2	1	3
Fox	5	1	0	3	6	5	4
MGM	3	2	1	3	1	5	2
Paramount	5	3	3	4	2	5	4
RKO	2	0	1	3	2	0	5
United Artists	1	2	1	4	5	0	0
Universal	1	0	0	1	0	6	4
Warner Bros.	0	1	1	1	3	2	3

The table that follows is the same as the foregoing except that percentages are given instead of numbers:

	E	VG	VG-G	G	G-F	F	F-P	P
Columbia	14.30	00.00	00.00	7.15	00.00	7.10	21.45	50.00
First National	12.50	6.25	00.00	6.25	12.50	6.25	18.75	37.50
Fox	16.65	3.35	00.00	10.00	20.00	16.65	13.35	20.00
MGM	13.05	8.70	4.35	13.00	4.35	21.75	8.70	26.10
Paramount	16.65	10.00	10.00	13.35	6.70	16.65	13.30	13.35
RKO	8.35	00.00	4.20	12.50	8.40	00.00	20.80	45.75
United Artists	6.25	12.50	6.25	25.00	31.25	00.00	00.00	18.75
Universal	5.26	00.00	00.00	5.26	00.00	31.58	21.00	36.90
Warner Bros.	00.00	6.67	6.67	6.66	20.00	13.35	20.00	26.65

Putting the pictures of the Good-Fair quality and over in one group, and those of the inferior classes in another group, we get the following results:

	Good Group	Poor Group
Columbia	21.45%	78.55%
First National	37.50%	62.50%
Fox	50.00%	50.00%
MGM	43.45%	56.55%
Paramount	56.70%	43.30%
RKO	33.45%	66.55%
United Artists	81.25%	18.75%
Universal	11.52%	88.48%
Warner Bros.	40.00%	60.00%

Arranged in accordance with the percentages of the good groups, the order of performance by the nine different companies is as follows:

	Good Group	Poor Group
United Artists	81.25%	18.75%
Paramount	56.70%	43.30%
Fox	50.00%	50.00%
MGM	43.45%	56.55%
Warner Bros.	40.00%	60.00%
First National	37.50%	62.50%
RKO	33.45%	66.55%
Columbia	21.45%	78.55%
Universal	11.52%	88.48%

If we were to group together the pictures of the E, VG, and VG-G classes, that is, the pictures that have made the most money for exhibitors, we get the following results:

Paramount, out of 30 pictures	11, or	36.65%
United Artists, out of 16 pictures	4, or	25.00%
MGM, out of 23 pictures	6, or	26.10%

Fox, out of 30 pictures	6, or	20.00%
First National, out of 16 pictures	3, or	18.75%
Columbia, out of 14 pictures	2, or	14.30%
Warner Bros., out of 15 pictures	2, or	13.34%
RKO, out of 24 pictures	3, or	12.55%
Universal, out of 19 pictures	1, or	5.26%

The performances shown in these tables, however, should not be taken as final, for the later releases may upset these percentages.

Last season's performances of the different companies were as follows (1933-34 season):

	Good Group	Poor Group
Columbia	21.50	78.50
First National	35.80	64.20
Fox	27.00	73.00
Metro-Goldwyn Mayer	33.30	66.70
Paramount	33.50	66.50
RKO	56.00	44.00
United Artists	62.50	37.50
Universal	30.80	69.20
Warner Bros.	49.95	50.05

Arranged in accordance with the percentages of the good groups, the order of the importance of the nine companies is as follows (1933-34 season):

	Good Group	Poor Group
United Artists	62.50	37.50
RKO	56.00	44.00
Warner Bros.	49.95	50.05
First National	35.80	64.20
Paramount	33.50	66.50
Metro-Goldwyn Mayer	33.30	66.70
Universal	30.80	69.20
Fox	27.00	73.00
Columbia	21.50	78.50

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor

Established July 1, 1919

PENNSYLVANIA 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MAY 11, 1935

No. 19

Pettengill Bill Only Answer to Block-Booking

Under the heading "Milliken's Reply Argument for Bill Against Block-Booking," the May 2 issue of *The Michigan Catholic*, that staunch friend of the independent theatre owners, contains the following editorial:

"Carl E. Milliken, secretary of the Motion Picture Producers & Distributors of America, Inc., has replied at length to our letter published in this paper for April 11. He tells us nothing new. He repeats that he asked us to advise him '(1) exactly what pictures exhibited at these specific theatres were the cause of this boycott proposal against certain Detroit theaters and (2) just what efforts were made by the manager of each theater concerned to avoid playing these pictures.'

"Those of our readers who have followed our correspondence with Mr. Milliken will recall that we had cited to him months ago the titles of several films on which cancellation had been refused. Instead of acting on these, he asked for the names of other banned pictures and offending theaters. We replied that he could obtain this information by comparing the 'Class C' list with the bookings. As to the efforts of exhibitors to obtain cancellation we suggested that he consult the exhibitors themselves, as we and the Legion of Decency are not in the movie business.

"Mr. Milliken now goes on to inform us that 'The Gay Bride,'—the most recent picture of which we complained—was made since July, 1934, and that the producers' agreement to cancel movies against which there is a genuine local protest on moral grounds does not apply to the later films. This we knew before and it does not pertain to our complaint. Mr. Milliken writes further:

"An exhibitor who honestly desires to avoid exhibiting a particular picture, regardless of the motive for such desire, can do so in one of three ways:

"(1) Pay the film rental and shelve the picture, which he can usually well afford to do because of the substantial price discount he has received by buying in groups. Exhibition contracts do not require the showing of the picture in the theater, the agreement is for the payment of a license fee. In percentage contracts there is specific provision for computing the license fee in case the picture is not actually exhibited.

"(2) Exercise the uniform contract and code provision to cancel without payment therefor one picture out of each 10 if the exhibitor is not in default under his contract.

"(3) Trade out the undesired picture by voluntary agreement with the distributor.

"You will note that the exhibitor in no instance is required to give any reason whatever for not playing the picture, nor to prove that the picture is offensive to anybody, nor that there is any genuine local protest against its exhibition. He may avoid playing the picture entirely because he thinks it will not prove to be a box office success, that the attendance will not justify the film rental, or that he made a bad bargain when he bought it, or that he bought more pictures than he needed to keep them away from his competitor.'

"We hold no brief for the exhibitors in general. But, if cancellation is so easy, why so many complaints from exhibitors? If an exhibitor 'bought more pictures than he needed,' is block-booking one of the reasons?

"Technically, Mr. Milliken is right. But could he not have overlooked technicalities and done more in the way of practical cooperation with the Legion of Decency and sincere exhibitors to reduce the number of 'Class C' pictures being screened in Detroit?

"It is admitted by movie journals that the legion has promoted the popularity of clean pictures and benefited the

producers financially. We erroneously assumed that in appreciation of this fact Mr. Milliken would give us more practical co-operation.

"His letter is merely another argument for legion members to do all in their power to have Congress enact the Pettengill bill against block-booking and blind-selling. Elimination of those practices would bar the excuses and subterfuges of which Mr. Milliken complains. It also would be a blow against a monopoly which facilitates the foisting of offensive films on honest exhibitors and the public."

Since Mr. Milliken could not have written this letter to *The Michigan Catholic* without the sanction of Mr. Hays, it is reasonable to assume that the statements in it represent the views, hopes and aspirations of Mr. Hays himself.

Mr. Milliken makes certain statements that are altogether unfair to the independent theatre owners, and since the editor of *The Michigan Catholic* says that the Legion of Decency, for which he spoke, is not in the picture business and is assuredly not in a position to know where the unfairness lies, HARRISON'S REPORTS undertakes to answer Mr. Milliken, or Mr. Hays, to be exact, so that there may be no misconception whatever as to what the independent theatre owner can or cannot do. A copy of this issue will be mailed to many persons who are not connected with the motion picture business and this answer may serve to give them your point of view.

Mr. Hays says that an exhibitor who honestly desires to avoid exhibiting a particular picture can do so in one of three ways:

- (1) Pay the film rental and shelve the picture;
- (2) Exercise the right granted by the cancellation provision of the Code;
- (3) Cancel the picture by an understanding with the exchange to book another picture in its place.

As to the first recommendation, let me say that considering the high prices the independent exhibitors have to pay for film nowadays, very few of them would stay in business were they to pay for film and not use it. Mr. Hays ought to know that it is against the laws of economics to pay for something and not use it. It is waste!

As to the second recommendation, let me say that the cancellation provision was inserted into the Code as a sort of concession to the independent exhibitors in lieu of block-booking. Under the block-booking system, an exhibitor is given no choice in the selection of his pictures. He is, therefore, compelled to book pictures that are either distasteful or uninteresting to his patrons. There was so much agitation for the abolition of block-booking during the Code conferences that the producers consented to grant to the exhibitors the right to cancel ten per cent of the pictures rather than run the risk of having block-booking eliminated entirely. So it is unfair for Mr. Hays to expect the exhibitors to waste that small privilege, that crumb from the table of the big producers, in the elimination of indecent or generally demoralizing pictures, for the production of which they have had nothing to do.

But assuming, though not conceding, for the sake of argument that the exhibitor ought to use that privilege to cancel such pictures as "The Gay Bride"; HARRISON'S REPORTS will proceed to show how impossible that often is:

Part 6, Division F, Article V of the Code for the motion picture industry provides the following:

"If in any license agreement for the exhibition of feature motion pictures the Exhibitor has contracted to exhibit all of the motion pictures offered at one time by the Distributor

Continued on Last Page

"The Informer" with Victor McLaglen
(RKO, May 24; running time, 91 min.)

An artistic triumph; the settings, photography, and particularly the acting are outstanding. But it is not entertainment, because the central character is despicable—an ignoramus and a bully Irishman, who sells out his best friend to the Black and Tan for a twenty pound reward. Even though one realizes he was desperate when he did this, one cannot condone such an act, and his moments of suffering and eventual death leave one completely untouched. The other characters are fairly sympathetic, and there are situations that are touching, the most powerful one being that in which Wallace Ford, one of the Irish rebels, is cornered by the police in his mother's home, on information furnished by McLaglen, and is killed by them in the presence of his mother and sister. The cries of both women will send chills down one's spine. The sex situations, although somewhat bold, are handled discreetly. The comedy is good; it is provoked by J. M. Kerrigan's flattery of Victor McLaglen when McLaglen has money. The closing scenes are dramatic and should hold the spectator in suspense. The action takes place in Ireland during the 1922 uprising, and should be understood better by the Irish than by people of other nationalities:—

McLaglen, in love with Margot Grahame, a prostitute, is desperate—he has no money, no position, and the future looks dreary. An advertisement in a steamship window, guaranteeing passage to America for ten pounds, attracts his attention and gives him an idea: Recollecting that the Black and Tan were offering a twenty pound reward to any one who could inform them of the whereabouts of Wallace Ford, a rebel, wanted for murder, he goes to the headquarters and informs them of his whereabouts. When Ford is trapped and killed, McLaglen collects the reward. With so much money in his pockets McLaglen is "cocky" and proceeds to spend it on drinks for everyone who flatters him. Because of his sudden acquisition of wealth and lavish spending of it, the rebels suspect him of being the informer. Convinced that he is guilty they arrest him and try him in their own court, sentencing him to die. He escapes but eventually is found and shot. He staggers into a church where he finds Ford's mother praying. She forgives him and he dies happy.

The plot was adapted from the novel by Liam O'Flaherty. Dudley Nichols wrote the screen play, and John Ford directed it. Cliff Reid is the producer. In the cast are Heather Angel, Preston Foster, Una O'Connor, and others.

Hardly suitable for either children or adolescents, or for a Sunday showing. It is strong entertainment even for adults. Suitability, *Class B*.

"Circumstantial Evidence" with Shirley Grey and Chick Chandler

(Chesterfield, March 30; running time, 65½ min.)

This murder mystery melodrama is pretty good program entertainment; it holds one's attention fairly well throughout because the identity of the murderer is not made known until the end. Although some of the situations are far-fetched, the plot is worked out logically and one is held in suspense because of the danger to Chick Chandler, who, although innocent, had been convicted of murder on circumstantial evidence. Both Chandler and Shirley Grey, his sweetheart, are sympathetic characters and supply the romantic interest:—

Chandler, a newspaper reporter, does not believe in sentencing any one to death on circumstantial evidence only. In order to prove how wrong such a system is he arranges with a co-worker and friend, Arthur Vinton, to quarrel in public over Miss Grey, so that Chandler might threaten Vinton. After this Vinton is to set fire to his house, leaving a skeleton there to burn, and evidence pointing to Chandler; Vinton is then to disappear and Chandler would be arrested. At the trial Vinton would reappear. Everything works well up to the point where Vinton sets fire to the house. Just as he is to leave some one shoots him and he dies. Chandler is arrested and sentenced to die in the electric chair. He is saved eventually when Claude King, the owner of the newspaper, confesses that he had murdered Vinton when he found out that his wife and Vinton had been lovers.

The story is by Tom Terriss, the screen play by Ewart Adamson. Charles Lamont directed it, and George Batcheller is the producer. In the cast are Dorothy Revier, Lee Moran, Carl Stockdale, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"One Frightened Night" with Charles Grapewin, Mary Carlisle and Regis Toomey
(Mascot Pictures, May 1; running time 64 min.)

A fairly good program murder mystery melodrama. The production and acting are excellent. Since several persons are suspected of having committed the crime, and the plot is worked out logically, it holds one's attention to the end. The atmosphere is eerie—lights go out, doors and windows open mysteriously, and different characters act in a suspicious manner. It has comedy and a love interest, but both are incidental:—

Charles Grapewin, an eccentric millionaire, invites his heirs to his home and informs them that he is giving them each a million dollars, with the understanding that, should his granddaughter, whom he had never seen, appear before midnight, the entire fortune would revert to her. Just as he is talking, his lawyer arrives with Evalyn Knapp, who claims to be the granddaughter. A little later Mary Carlisle, an actress, and her partner, William Ford, call and Miss Carlisle insists she is the granddaughter. Grapewin decides to bring the two girls together, but when he and Miss Carlisle go up to Miss Knapp's room they find her murdered. Regis Toomey, one of the former heirs, who had fallen in love with Miss Carlisle, proves by investigation that Lucien Littlefield, Grapewin's physician, had plotted with Evalyn Knapp to impersonate the granddaughter, collect the fortune and then divide it with her. When the real granddaughter, Miss Carlisle, appeared, Littlefield feared lest Miss Knapp talk and so he killed her. Grapewin is happy to have his granddaughter with him.

The story is by Stuart Palmer, the screen play by Wellyn Totman, the direction by Christy Cabanne. Nat Levine is the producer. In the cast are Arthur Hohl, Hedda Hopper, Fred Kelsey, and others.

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Ladies Love Danger" with Mona Barrie and Gilbert Roland

(Fox, April 26; running time, 69½ min.)

A pretty good murder mystery melodrama. It has comedy, romance, and a fairly absorbing plot for the followers of this type of melodrama. The murders are somewhat gruesome, and for the average spectator there may be too many of them—three. The third murder is committed in a particularly unpleasant manner. The solution is worked out in a logical manner and comes as a surprise, because the murderer is the one least suspected. Mona Barrie and Gilbert Roland handle the romantic situations in a pleasant and humorous way.

Ilya Zorn wrote the story, Samson Raphaelson wrote the screen play, H. Bruce Humberstone directed it, and Edward T. Lowe produced it. In the cast are Herbert Mundin, Nick Foran, Adrienne Ames, John Wray, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Public Opinion" with Lois Wilson, Crane Wilbur and Shirley Grey

(Invincible, March 15; running time, 66 min.)

A fair program drama. There is, however, one situation that may sicken most spectators, particularly women; it shows a little boy, about 5 years old, licking a stick of candy that had touched a serum of infantile paralysis germs, spilled on the table, and later contracting the disease. One feels sympathy for Lois Wilson because of the unhappiness she suffers by her husband's jealousy. The situation in which she sneaks into her sick child's room, from which she had been forbidden, is touching. One feels little sympathy for the husband, Crane Wilbur, who unjustly accuses his wife of infidelity, despite her protestations of loyalty. In the first half Shirley Grey wins the spectator's respect by her attempts to make Wilbur and his child happy after Miss Wilson had left them, but one's feeling changes to animosity when she attempts to keep the mother away from her child. A few operatic arias have been interpolated, and since they fit into the story the action is not retarded.

The story is by Karen De Wolf. Frank R. Strayer is the director and Maury M. Cohen the producer. In the cast are Luis Alberni, Andres De Segura, Ronnie Cosbey, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"G'-Men" with James Cagney, Robert Armstrong and Ann Dvorak

(First National, May 4; running time, 84½ min.)

A powerful melodrama! It is the first of a series of pictures in which federal agents are glorified because of their courage in combating the crime wave. It has fast action, suspense, comedy, and romance; and it shows the system used by the agents in tracing criminals. Though the criminals are shown in their pursuits, disregarding law and order, and cold-bloodedly killing those who are in their way, it is not demoralizing, for the gangsters are not glorified; on the contrary, each lawbreaker is shown killed by federal agents. There are several thrilling situations. One such situation is where the government agents are at a railway station ready to board a train with their prisoner, when suddenly his pals appear armed with machine guns and rifles, and by killing everyone in their path, including agents and policemen, release the prisoner and rush him to their waiting automobile. The most thrilling situation, however, is that in which the government men surround the gangsters' hideout, shooting it out with them. One horrifying situation is that in which the gangster leader callously shoots and kills Ann Dvorak, his wife, while she was in a telephone booth trying to speak to Cagney, a federal agent, to inform him where the gangster leader was hiding. The bravery of the government men is stressed, showing them at all times to be courageous and honorable. The closing scenes, which show Cagney rescuing Margaret Lindsay, who had been kidnapped by the gangster leader, will hold one in tense suspense:—

Cagney, although supported and put through college by a racketeer, is an ethical lawyer, refusing to do anything shady; therefore, he has no clients. When his pal, Regis Toomey, a federal agent, is murdered by a gangster, Cagney gives up his law practice and joins the department. He is eager to track down his pal's murderer. He meets and falls in love with Margaret Lindsay, his chief's sister, but she does not reciprocate at first. With the help of Ann Dvorak, a night club singer who had been in love with him but who had married the gangster leader when she realized he did not love her, Cagney traces the hideout of the gangsters, and captures them all but the leader. He traces him to the city, and again Miss Dvorak attempts to help him. The gangster, finding her telephoning to Cagney, kills her. Cagney eventually kills the brutal leader and saves Miss Lindsay, whom the gangster had kidnapped and threatened to kill unless the federal agents left him alone. Miss Lindsay having by this time fallen in love with Cagney, marries him.

The story is by Gregory Rogers, the screen play by Seton I. Miller, the direction by William Keighley. Lou Edelman is the producer. In the cast are Barton MacLane, Lloyd Nolan, William Harrigan, Russell Hopton, Edward Pawley, Noel Madison, and others.

Hardly for sensitive children and adolescents. Its suitability for Sunday showing is a matter to be determined by the exhibitor himself. Entertainment *Class A*, but Suitability, *Class B*. It is a big box office attraction.

"Vagabond Lady" with Robert Young and Evelyn Venable

(MGM, May 3; running time, 71 min.)

A fair program picture. The story is somewhat inane, but it has good comedy situations, and holds one's attention fairly well. The one objectionable feature, although it is treated in a light vein, is the fact that brother is pitted against brother for the affection of Evelyn Venable. For instance, in the closing situation, Robert Young, realizing that he loved Miss Venable, prevents the proceeding of the marriage ceremony uniting Reginald Denny, his brother, and Miss Venable; he convinces Denny that Miss Venable would make a bad wife, and then rushes away with her himself. Some of the comedy is provoked by Frank Craven, Miss Venable's father, who drinks too much. One of the funniest situations is where Young attempts to sober Craven by feeding him black coffee, not realizing that each time he went back to the kitchen for more coffee Craven would take another drink from a bottle on the table. (Coast review.)

The story is by Frank Butler, who wrote the screen play. Sam Taylor directed it. In the cast are Ferdinand Gottschalk, Forrester Harvey, and others.

Suitable for children, adolescents, and Sundays. *Class A*.

"Goin' To Town" with Mae West

(Paramount, May 17; running time, 64½ min.)

Lavishly produced, but only fair entertainment. One has to be a Mae West fan to enjoy it, for aside from the usual brand of comedy Miss West provokes by her wisecracks there is not much to hold one's attention. The story, which starts out as a western and develops into a society drama, is thin and becomes somewhat sordid in the second half when Marjorie Gateson tries to involve Miss West in a scandal. The most exciting situation is a horse race in which Miss West's entry is almost forced off the track only to come through a winner because of a clever stunt. Miss West goes through all her tricks of enticing men, but in some way these are not as laugh provoking as those in her other pictures:—

The day Miss West was to have married Fred Kohler, a cattle rustler, he is killed by the Sheriff. By virtue of a deed he had signed giving all his property to her, Miss West becomes wealthy. She is fascinated by Paul Cavanaugh, an engineer working for her, but he bluntly tells her she, not being a lady, is not for him. He leaves for Buenos Aires and she follows him there, but again he snubs her. She then realizes that, she, in order to win him, must become a lady. She marries Monroe Owsley, a society man, who had gambled away his fortune, with the understanding that it is to be just a business arrangement. Owsley's aunt, Miss Gateson, is determined to disgrace Miss West and arranges to have Ivan Lebedeff go to her room where a detective would follow and find them together. Instead of finding Miss West there, Lebedeff finds Owsley taking money from a safe. A fight ensues during which a gun is accidentally discharged and Owsley is killed. At first Miss West is accused of the murder but she proves her innocence at the same time uncovering Miss Gateson's plot. Cavanaugh, now in love with Miss West, marries her; she is really in society this time for Cavanaugh had been made an Earl.

The story is by Marion Morgan and George B. Dowell. Mae West wrote the screen play, and Alexander Hall directed it. William LeBaron is the producer. In the cast are Tito Coral, Grant Withers, Mona Rico, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. It may offend people in England because an Earl is shown marrying a common and vulgar woman. Suitability, *Class B*.

(Paramount gives the running time as 70 minutes.)

"Party Wire" with Jean Arthur and Victor Jory

(Columbia, April 27; running time, 68 min.)

Just a fair program picture of small-town life. Except for the decent characters of Jean Arthur, Victor Jory, and Jean's father, Charley Grapewin, every one is depicted as being mean and vile in his habits and behavior. For instance, the main occupation of the citizens of the town, both male and female, was to listen in on their party wire to conversations other persons were having, and then to pass on gossip about it, giving it their own interpretation. Their habit of doing this brings about such an unpleasant situation that it is sickening—they misunderstand a conversation that Grapewin had had with a young man over the telephone; they took it for granted that, when he ordered the man to come over to his house to settle his affair with Miss Arthur, he meant that the young man had disgraced Miss Arthur, when he really meant something about a shortage in church funds. And what follows is even more unpleasant—the practical jokers think it funny to embarrass Miss Arthur by putting a baby carriage on her porch. The turn of events so disheartens Grapewin that he attempts to kill himself. One feels deep sympathy for Miss Arthur when she is discharged from her position and avoided by every one, and does not know the reason why. Jory wins the spectator's sympathy by his refusal to listen to gossip. There is some comedy, particularly in the closing scenes, where Jory publicly denounces his neighbors. For a time his plan works and everybody is kinder, but eventually they succumb to their old habits and listen in again. But this time it is to good news, for Jory and Miss Arthur had been married in a neighboring town.

The plot was adapted from the novel by Bruce Manning. John Howard Lawson and Ethel Hill wrote the screen play, Erle G. Kenton directed it, and Robert North was the producer. In the cast are Helen Lowell, Robert Allen, Clara Blandick, Geneva Mitchell, Maude Eburne, and others.

Unsuitable for children, adolescents, and Sundays. Harmless for adults, but not edifying. Suitability, *Class B*.

NOTE: "L.A.N." is advertised in one scene.

to the Exhibitor and the license fees of all thereof average not more than \$250.00, the Exhibitor shall have the privilege to exclude from such license agreement not to exceed ten percent (10%) of the total number of motion pictures so licensed; provided the Exhibitor

"(1) is not in default under such license agreement, and

"(2) shall have complied with all of the provisions thereof, if any, for the exhibition of such motion pictures at specified intervals."

The Code provides that such exclusion privilege may be exercised as follows:

"(1) The Exhibitor shall give to the Distributor written notice of each motion picture to be excluded within fourteen (14) days after the general release date thereof in the exchange territory out of which the Exhibitor is served."

Notice that, according to this last provision, the exhibitor must send his notice of cancellation not later than fourteen days after the release of the picture in the exchange territory from which he is served.

There are approximately thirty-two exchanges in the United States, and even though the New York Home Office of each big distributor sets a national release date for each of its pictures, such a date is not necessarily a date in all the exchange territories. Consequently, the exhibitor has no way of knowing when a picture has been released locally so as to send in his cancellation notice.

Because of this indefiniteness, the exhibitors complained so much that the Code Authority undertook several months ago to find a way out. After a deliberation, it decreed that each exchange shall, when setting a release date on one of its pictures, post the fact in a bulletin in the premises, at the same time notifying the secretary of the Local Grievance Board (a sort of subcommittee of the Code Authority). The secretary of the Board then would, in turn, notify the local trade paper, which is supposed to be the official medium through which the decisions of the Code Authority and of its various boards may be made known to those connected with the industry in that territory, so that the exhibitor, after reading it in the trade paper, may take advantage of his cancellation privilege.

How ridiculous such ruling has proved to be may be gathered by the fact that it takes anywhere from seven to twelve days before the trade paper reaches an exhibitor's hands and by that time his cancellation privilege has almost expired. Thus Mr. Hays asks persons from outside the industry to believe that an exhibitor can take advantage of a privilege that is surrounded with complications that would require a tax expert to disentangle. Absurd! It is only exhibitors whose theatres are either in the exchange city or close to it that may take advantage of that privilege, provided they keep their eyes open and their ears stretched.

But suppose that they have not received information that a particular picture is unsuitable for showing to decent people and do not receive such information until after the fourteen day limit has expired; in such an event, the exhibitor has to show the picture, or pay for it even if he has to shelve it. Is that fair?

At different times the exhibitors have requested of the exchanges to modify the Code Authority ruling so that they may be allowed to cancel a picture within fourteen days after they have received a notice that such a picture is available for their use. But in vain!

Other drawbacks in this ruling are these: if the exhibitor has paid \$250 as an average for each of the pictures he has contracted for, he loses the right to cancel any picture. Or if he is in default on some other picture he is deprived of his cancellation privilege.

As to the third recommendation, let me say that before an exhibitor can cancel a picture after an agreement with the distributor to take another picture in its place he must have pictures to select from. How can he do so when he has to buy all the pictures a producer makes? There might be an old picture available, a picture of a previous season. But no exhibitor would want to show a picture one year old or older particularly when he pays a "new" price for it; in addition to the fact that the prints of such pictures are in a "terrible" condition, many of his patrons will have seen that picture somewhere else and he will be accused of showing old pictures, thus hurting his business.

Mr. Anthony Beck, the editor of *The Michigan Catholic*, has come to the right conclusion when he says that Milliken's letter is another argument why the Pettengill Bill should become a law. HARRISON'S REPORTS only hopes that every one who wishes to make the local exhibitor respon-

sible to the people of his community for the type of pictures he shows in his theatre will give a helping hand in making the Pettengill Bill a law. The Bill is fair and will make the return of the indecent, the gangster, and the generally demoralizing picture impossible.

"CATCH AS CATCH CAN"

One producer started it and the others, not to be left behind, have followed suit, so that almost every one of them is out selling film, each of them trying to catch as many exhibitors as he can before his competitor gets them.

Metro-Goldwyn-Mayer seems to be the only one that has not followed suit, and in order to offset in some measure its unpreparedness it released to the daily press Tuesday, this week, a list of its forthcoming attractions, some of them to be based on well-known novels, some on well known stage plays, some of them on magazine stories, some then identified by MGM stars.

This is the first time in the history of the business that the producers broke their gentleman's agreement. In other years, they would start about May or June. This year they started in January and February.

They are not selling, of course, pictures with either definite stories, plays, or stars; they are offering to the exhibitors just so many pictures, at the same prices as last year, or at a slight reduction, or offering some other concessions as an inducement. Now and then they attempt to get an increase over last year's prices but, according to the answers in the Questionnaire that was sent recently to every independent exhibitor in the land, seldom do they succeed in getting such increase.

Some small-town exhibitors who did not buy a producer's previous season's product are offered the right to reject as many of the new season's pictures as they wish in exchange for pictures of the previous season.

In the opinion of HARRISON'S REPORTS, this procedure is very dangerous to the interests of the exhibitors, for they are asked to buy "a pig in a poke."

Small town exhibitors who have no competition should not buy pictures now; they should await the announcements so that they might know what is offered.

IN CASE PARAMOUNT DELIVERED ONLY FIFTY-THREE PICTURES THIS SEASON

Some exhibitors have a selective contract with Paramount, having agreed to accept fifty-two pictures out of the sixty-five maximum promised.

Some of these exhibitors have asked me whether, if Paramount released only fifty-three pictures, they are entitled to cancel any pictures under the Code or not.

So far as I know a question of this kind has not yet been submitted to the Code Authority for determination, and it will be necessary for some exhibitor to take immediate action.

In the opinion of this paper, an exhibitor who has a selective contract with an agreement to accept a definite number of pictures is entitled to cancel his quota under the Code if the distributor should fail to deliver enough pictures more than the minimum number the exhibitor agreed to accept to enable such exhibitor to exercise his privilege of selection. In other words, if the exhibitor agreed to accept fifty-two pictures and the distributor released only fifty-three, fifty-three pictures is all that the distributor offered, and since the exhibitor is entitled to cancel five picture under the Code, he need accept only forty-eight.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:—

CLASS A (Good for the entire family): "Circle of Death," "The Cyclone Ranger," "Dinky," "Fighting Shadows," "Man's Best Friend," "Mit Dir Durch Dick Und Dunn," "People Will Talk," "The Phantom Empire," "Spring Tonic," "Sunset Range," and "Wagon Trail."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Divorce Racket," "Goin' To Town," "Public Opinion," and "Village Tale."

AN ANALYSIS OF THE 1934-35 SEASON'S FORECASTS

The following is an analysis of such of the forecasts of the 1934-35 season's pictures as have been produced and released.

The movement of the Legion of Decency, which compelled the producers to cleanse the story material, started about when two thirds of the forecasts had been printed and mailed. Had this been known beforehand, an allowance would have been made. The accuracy might, therefore, have been still closer.

The average accuracy of the forecast this season has been 84.56%. This figure is arrived at by adding the percentages of accuracy of the pictures of all producers and dividing them by the total number of pictures forecast and released, as treated in this analysis. By companies, these percentages are as follows:

Company	Number of Pictures	Percentage Points
Columbia	6	480
First National-Warner Bros...	10	960
Fox	9	760
MGM	11	860
Monogram (now Republic)....	6	600
Paramount	8	700
RKO	9	800
United Artists	5	300
Universal	17	1,390
Total	81	6,850

6,850—:—81=84.56%

The reader must remember that the material on which the forecasts were founded was in the "raw"—before it was put into screen-play form. Had the forecasts been founded on the finished script, or at least the treatment, the accuracy might have been still better.

The theory upon which this service has been founded is (1) to place into the hands of the exhibitor information that will enable him to offset the high claims of salesmen as to the box-office worth and the magnitude of the pictures they are offering him for sale, and (2) to point out to the producer changes that might improve the material and make the picture more acceptable to the public.

Columbia

Of the books, plays or magazine stories forecast, six have been produced and released. Of these, 2 were forecast exactly right, 1 partly right, 2 are right because the original material was not used, and only 1 has proved altogether wrong.

The total number of points is 480, and the average accuracy 80%.

THAT'S GRATITUDE: The forecast said that the material is very good. But it made only a fairly entertaining picture which proved a box-office failure. Inaccuracy 100%.

JEALOUSY (forecast as "Spring 3100"): The forecast said: "The material is such that it should make a picture of program grade, of a quality anywhere from good to fair." The picture turned out fairly entertaining, but it failed at the box-office. Accuracy 80%.

MILLS OF THE GODS: The forecast predicted that this material would make a picture anywhere from excellent to good. The picture turned out poor as an entertainment, and failed miserably at the box-office. But the material was changed completely. The forecaster is, therefore, entitled to an accuracy of 100%.

LET'S LIVE TONIGHT (forecast as "The Girl Friend"): The forecast said: "The material is mediocre and is hardly expected to make more than a fair picture." The picture turned out just as predicted, but the story material used was altogether different from the story material forecast. Nevertheless the forecaster is entitled to a credit for an accuracy of 100%.

PARTY WIRE: The forecast said: "The material lacks character and, without radical alterations, the best Columbia may hope to make out of it is a fairly good picture." The material was altered somewhat, and the picture has turned out just as predicted—fairly good. But since it has not yet been shown its box-office performance cannot be given. But it is hardly expected to prove other than poor. Accuracy 100%.

EIGHT BELLS: The forecast said: "Since the doings of the unsympathetic character, Dale, stand in the foreground, and those of the sympathetic characters are subordinated, it will be necessary for Columbia to alter the plot somewhat. . . . Without them (the changes suggested in the forecast) it may turn out anywhere from fairly good to fair." Some alterations in the plot were made but the picture turned out only fairly good; and since it has not yet played in theatres its box office performance cannot be given. The prediction is that it will be only fair. Accuracy 100%.

First National and Warner Bros.

Of the books, plays or magazine stories that were forecast, 10 have been produced and released. Of these 7 were forecast accurately, 2 partly so, and credit is claimed for 1 because the original material was abandoned. None was forecast inaccurately.

The total number of points is 960, and the average percentage of accuracy, 96%.

BIG HEARTED HERBERT: The forecast said: "The material is suitable for a picture comedy, and Guy Kibbee fits the part well. It should result in a program comedy of anywhere from good to fairly good grade." It turned out a fairly good program comedy, and its box office performance has been the same. Accuracy 100%.

BORDERTOWN: The forecast said: "This material is the most putrid that I have ever read." The picture has turned out good. But the material was altered by at least eighty per cent. Paul Muni was not the scoundrel the book part called for; he did not commit two murders in the beginning but he is shown as having graduated as a lawyer and through the machinations of an influential scoundrel he is disbarred. He then goes to Mexico and becomes the owner of a gambling establishment. Although he is a gambler, however, he is not a cheat, and one feels sympathy for him. And his conduct towards the woman who is infatuated with him, and who eventually murders her husband, is beyond reproach. The picture took well with big town audiences, but only fair in small towns. Because of the radical alterations in the actions as well as the characterizations of the hero, the Forecaster is entitled to an accuracy of 100%.

SWEET ADELINE: The forecaster said: "The picture should turn out anywhere from excellent to good." The picture turned out fair. Accuracy 70%.

FIREBIRD: The Forecaster said: "Mariette is not a sympathetic character; she had committed the murder not to protect her honor but because she was to be cast off. . . . Unless alterations are made in the motivation, 'Firebird' may turn out a picture you cannot show." Alterations were made in the sex situations, but the unpleasantness remained. The picture turned out a poor murder mystery melodrama, which the Chicago Legion of Decency put on the banned list. And so has been its box office performance—poor. Accuracy 100%.

THE ST. LOUIS KID (forecast as "The Perfect Week-end"): The forecast said: "For the first time James Cagney will be given a sympathetic part. There is cleverness in the wise-cracking of both Dorine and Terrance, but there is no double-meaning in it; therefore it should give pleasure. . . . There is no reason why 'Perfect Week-end' should not make a Cagney comedy anywhere from excellent to good." The picture turned out a "very good" entertainment; and so has been its box office performance. Accuracy 100%.

BABBITT: The forecast said: "The best one can hope for this material is a picture of a grade anywhere from good to fair. As to its drawing powers, this will depend on how much Sinclair Lewis, the author, and Guy Kibbee and Aline MacMahon, the stars, mean to your box-office." The picture turned out fair as an entertainment, and fair-poor box office attraction. Accuracy 90%.

A LOST LADY: The forecast said: "The material is not suitable for an appealing picture. . . . No one can be in sympathy with a woman who betrays her husband." The material was cleansed of its sex implications; yet the picture turned out as predicted not only as an entertainment but also as a box-office attraction. Accuracy 100%.

THE CASE OF THE HOWLING DOG: The forecast said: "Warner Bros. will, no doubt, make a suspenseive murder mystery melodrama out of this material. Its

drawing powers, however, will depend on the popularity of the players that will be given the leading parts. Ordinarily the picture should, for its kind, turn out anywhere from good to fairly good." The picture has turned out of a grade between fairly good and good, well enough, but its drawing powers proved only fair. Accuracy 100%.

THE CASE OF THE CURIOUS BRIDE: The forecast said: "Because of the fact that the hero is a sympathetic character, trying to help a woman in distress rather than bleed her for money . . . the picture should turn out anywhere from a good to a fairly good murder mystery melodrama. But the picture would give greater satisfaction if Rhoda were to marry Perry." It has turned out a very good murder mystery melodrama. Accuracy 100%.

GO INTO YOUR DANCE: The forecast said: "Few books published lately exceed this one in filth; it reeks with sex. . . . It is manifest that Warner Bros. intends to make a musical comedy out of 'Go Into Your Dance,' similar to 'Forty-Second Street.' But unless it cleanses the material the churches will, I am sure, put thumbs down on it. There must be radical alterations in the plot as well as the characterizations so as to make the characters likeable, and their doings interesting. With such alterations, the picture should turn out anywhere from very good to good." The alterations spoken of were made and the picture has turned out very good, and of the "Forty-Second Street" type. Accuracy 100%.

Fox

Of the books, plays or magazine stories forecast, 9 have been produced and released. Of these, 5 were forecast accurately, 2 partly so, credit is claimed for one because the original material was abandoned, and only one was forecast altogether inaccurately.

The total number of points aggregate 760, and the average accuracy has been 84.50% (84.44%).

ELINOR NORTON (forecast as "The State vs. Elinor Norton"): The forecast said: "The material is sexy and the principal characters unsympathetic. . . . There is no hope that this material will, as it stands, make an appealing picture, and it does not offer possibilities for successful alterations of plot as well as of characterizations." The material was altered considerably but the picture did not turn out any better than predicted. And it died at the box office. Accuracy 100%.

JUDGE PRIEST: The forecast said: "The picture should turn out as appealing as 'Dr. Bull'; perhaps more so. It seems to be anywhere from an excellent to a good bet." The picture turned out excellent and it drew as much money to the box office as any of the best Will Rogers pictures. Accuracy 100%.

THE FIRST WORLD WAR: The forecast said: "'The First World War' is not a book, but 'stills' of different scenes in the World War, of almost every country that took part in it. . . . It is difficult to guess what the Fox Film Corporation has in mind about this work. To show merely the dead and the dying . . . will hardly make an entertaining picture. . . . The outcome . . . will be a matter of chance." This feature consisted of scenes taken on the battlefield and in other places. Although it was edited by Lawrence Stallings intelligently, it made only a fair success at the box office; in some places it died. Accuracy 100%.

THE COUNTY CHAIRMAN: The forecast said: "Fox will, no doubt, alter some of the acts of the principal characters so as to avoid giving them things to do that are not done by heroes. . . . Since Fox is always careful with Mr. Rogers this will undoubtedly be done. It is, therefore, a bet anywhere from excellent to good." The picture turned out good and made an excellent success at the box office. Accuracy 100%.

LIFE BEGINS AT FORTY: The Pitkin book did not offer any basis for a talking picture, and the forecast so said. Nothing from the book was used in the picture except the title. The forecast is, therefore, entitled to full credit, even though the picture turned out excellent and made a similar success at the box office. Accuracy 100%.

ONE MORE SPRING: The forecast said: "Although the material is not of the best, one feels sure that it will be altered radically. The fact that such stars as Will Rogers, Janet Gaynor, and Warner Baxter have been assigned to the leading parts is the best assurance for it. Exhibitors may, therefore, consider it a sure bet." Radical alterations were not made and Mr. Rogers was not put into the picture. The quality turned out fairly good, and so has been its box office performance. Accuracy 80%.

SERVANTS' ENTRANCE: The forecast said: "The picture should turn out anywhere from good to very good." It turned out fairly good, and it made a fairly good success at the box office. Accuracy 80%.

HELL IN THE HEAVENS: The forecast said: "Fox has a good opportunity with the material; and since Warner Baxter is to appear in the leading part, an exhibitor is taking no chances in booking this picture." The picture turned out a good melodrama and "good" has been its box-office performance. Accuracy 100%.

MUSIC IN THE AIR: The forecast said: "Since the music is charming there is no reason why Fox should not produce a first-rate musical comedy-adventure with it. It is a good bet." The picture turned out only a fair entertainment, and its success at the box office has been between fair and poor. Inaccuracy 100%.

Metro-Goldwyn-Mayer

Of the books, plays or magazine stories that were forecast, 11 have been produced and released. Of these, 7 were forecast accurately, 2 partly so, and 2 inaccurately.

The total number of points is 860, and the average accuracy 78.18%.

NAUGHTY MARIETTA: The forecast said: "The material is light and cheerful and, with good music, it should make an entertaining picture anywhere from very good to good." The picture turned out good. Accuracy 100%.

WHAT EVERY WOMAN KNOWS: (Released in the 1933-34 season). The forecast said: "The best this material can make is a program grade picture anywhere from fairly good to fair." The picture turned out fair, and fair has been its box office success. Accuracy 100%.

A WICKED WOMAN: The forecast said: "The book is unspeakably revolting. The language is vile and many incidents are sickening." The picture turned out poor and its box office success has been miserable. Accuracy 100%.

THE MERRY WIDOW: The forecast said: "MGM has a chance to make a powerfully human picture out of this story. It should make a picture anywhere from excellent to very good." The story was altered almost radically and the picture turned out only a fair entertainment, although its box office performance has been better—good. Accuracy 80%.

THE BARRETT'S OF WIMPOLE STREET: The forecast said for two consecutive seasons (in the 1933-34 season it was announced by Goldwyn): "The material should make an excellent talking picture." The picture turned out excellent. Accuracy 100%.

EVELYN PRENTICE: The forecast said: "There is nothing new or novel about it; it is simply a sordid murder story, in which the murderer escapes unpunished." MGM gave it a good production and it turned out pretty good entertainment, with a pretty good box office success. The forecast missed this one. Inaccuracy 100%.

DAVID COPPERFIELD: The forecast said: "There is deep human interest in many situations. David Copperfield is a likeable character. So is his mother as well as his aunt. Micawber, too, although talkative, is a man of good nature. . . . There is a possibility that MGM will make a big picture out of it, of a quality anywhere from excellent to very good." The picture turned out excellent. Accuracy 100%.

THE OUTCAST LADY (forecast as "The Green Hat"): The forecast said: "It should turn out anywhere from excellent to good." It turned out a fair entertainment, and proved a failure at the box office. Since the same material made an excellent picture when it was produced by the same company with Greta Garbo under the title, "A Woman of Affairs," the blame for the picture's failure is owed solely to the production staff. The main drawback was Constance Bennett; she did not fit the heroine's part. Yet the forecaster gives itself a demerit. Inaccuracy 100%.

BIOGRAPHY OF A BACHELOR GIRL (forecast as "Biography"): The forecast said: "The material will make a picture anywhere from fair to poor." The picture turned out fair entertainment and made a fair success at the box office. Accuracy 100%.

DEATH ON THE DIAMOND: The forecast said: "The material will, no doubt, make a thrilling melodrama, anywhere from good to fairly good in quality." The picture turned out fairly absorbing, and fair was its box office success. Accuracy 80%.

THE BAND PLAYS ON (forecast as "The Gravy Game"): The forecast said: "The material is weak with the exception of the football playing, which always interests most people. But the moral is bad in a way, for Thomas, year after year, purposely prevented his boys from winning the game, for selfish reasons. . . . The best this material can do is an average picture of program grade, unless the material is recast and a charming love affair is introduced, in which case it may turn out anywhere from fairly good

to good." The picture was altered, but it turned out only fair, and so has been its box office performance. Accuracy 100%.

Monogram (now Republic)

Of the books, plays or magazine stories forecast, 7 have been produced and released. Of these, one ("Redhead") is discounted, 3 have turned out exactly as predicted, and 3 may be considered right because the story material was changed completely.

The total number of points is 600, and the average accuracy 100%.

REDHEAD: This material was criticised adversely because it deals with gangsters. The story upon which the picture has been founded, however, was altered one hundred per cent. The forecast may, therefore, claim an accuracy of 100%. But because the producer informed the Forecaster service in advance that he was going to alter it radically, the Forecaster takes no credit.

THE MYSTERIOUS MR. WONG: The picture is altogether different from the material forecast. Since the original material was abandoned the producers have admitted, by implication, that the Forecaster was right in its judgment. Accuracy 100%.

A GIRL OF THE LIMBERLOST: The forecast said: "There is much human interest all the way through the book . . . it is a sure bet." The picture turned out good and its box office performance has been good. Accuracy 100%.

SING SING NIGHTS: The story upon which the picture has been founded is entirely different from the material forecast. By abandoning it the producers have admitted that the judgment of the Forecaster which condemned the material, was right. Accuracy 100%.

THE MYSTERY MAN: This material, too, was altered entirely, the original material having been abandoned as worthless. The Forecaster may, therefore, claim an accuracy of 100%.

THE NUT FARM: The forecast said: "The probabilities are that the play will make a good comedy." The picture turned out as predicted. Accuracy 100%.

THE HOOSIER SCHOOLMASTER: The forecast said: "The Hoosier Schoolmaster" should prove a sure bet, at least for the smaller towns, and in some of the theatres in large cities." The picture has turned out exactly as predicted. Accuracy 100%.

Paramount

Of the books, plays or magazine stories that were forecast, 8 have been produced and released. Of these, 4 were forecast accurately, and four partly so—none inaccurately.

The total number of points is 700, and the average accuracy 87.50%.

FATHER BROWN, DETECTIVE (forecast under the titles, "The Blue Cross,"—"The Flying Stars" and "The Paradise of Thieves"): The forecast said: "The combination of the three stories should make a detective melodrama anywhere from good to fair." The picture turned out fair, but its box office performance has proved poor everywhere. Accuracy 70%.

RUGGLES OF RED GAP: The forecast said: "Paramount has a good piece of property in this story, and since the cast that has been assigned to it is good there is no reason why it should not make a comedy of a quality anywhere from excellent to very good." It has turned out excellent, both as an entertainment and as a box-office attraction. Accuracy 100%.

THE LIVES OF A BENGAL LANCER: Nothing of the material in the Francis Yeats-Brown book was used except the title. The picture, based on the totally different story, turned out excellent. But the Forecaster is entitled to a full credit, since the forecast was based on the material of the book and that material was acknowledged to be worthless. Accuracy 100%.

ENTER MADAME: The forecast said: "The material should make a good high comedy, with enough emotional moments." The picture has turned out fair. Accuracy 80%.

THE LEMON DROP KID: The forecast said: "There is material in this story for a picture with comedy and pathos. . . . With alterations in plot and characterizations, the picture ought to turn out anywhere from a good to fairly good entertainment." It has turned out a fair-poor entertainment. Accuracy 70%.

ALL THE KING'S HORSES: The forecast said: "There isn't much to this material. . . . The comedy situations are not the kind that will appeal to the masses. . . . Since in talking pictures even musical operettas require substantial plots, and since this plot is weak, the resultant

picture will no doubt be anywhere from fairly good to fair, with an appeal to sophisticated picture-goers; the masses may be bored with it, unless song hits are used." The picture has turned out fair entertainment and its performance at the box office has been fairly good. Accuracy 100%.

THE PURSUIT OF HAPPINESS: The forecast said: "The material is mediocre, and should make only a fair program picture." The picture turned out fair both as an entertainment and as a box office attraction. Accuracy 100%.

MRS. WIGGS OF THE CABBAGE PATCH: The forecast said: "There is considerable human interest in the struggles of Mrs. Wiggs to support her family. She is a good character, and her children are likeable. . . . It is a good bet for a picture anywhere from good to fairly good grade." The picture has turned out very good. Accuracy 80%.

RKO

Of the books, plays or magazine stories forecast, 9 have been produced. Of these, 5 were forecast accurately and 4 partly so—none inaccurately.

The total number of points is 800, and the average accuracy 89% (88.88%).

ANNE OF GREEN GABLES: The forecast said: "There is every indication that 'Anne of Green Gables' will make a very pleasing picture." The picture has turned out very pleasing and has made a very good box office success. Accuracy 100%.

ROBERTA: The forecast said: "The material is excellent for a musical comedy." The picture has turned out excellent. (It is breaking all records.) Accuracy 100%.

WEDNESDAY'S CHILD: The forecast said: "With the greater latitude for detail . . . the picture should turn out far more deeply moving than the play." The picture has turned out as deeply moving as the stage play but its success at the box office has been only fair-poor. Accuracy 70%.

LADDIE: The forecast said: "RKO should have no difficulty in producing a wholesome sentimental comedy. . . . It should turn out anywhere from very good to good. It is a safe bet." The picture has turned out as predicted, so far as entertainment goes, but because of lack of names it is not performing well at the box office. Accuracy 70%.

GAY DIVORCEE: The forecast said: "From fairly good to good." The picture turned out excellent. Accuracy 80%.

THE LITTLE MINISTER: The forecast said: "The picture should turn out an entertainment of excellent grade." The picture turned out good and its box office success has been of equal degree. Accuracy 80%.

THE FOUNTAIN: The forecast said: "As it (the material) stands it will not make an appealing picture." The material was altered considerably; and so were the characterizations; but the picture turned out poor, and failed miserably at the box office, despite the presence of Ann Harding and of Paul Lukas in the cast. Accuracy 100%.

THE AGE OF INNOCENCE: The forecast said: "The material will, no doubt, be cleansed of many of its sex implications. Alterations in the plot as well as the characterizations can improve it decidedly, and with Irene Dunne and John Boles in the leading parts there is no reason why RKO should not make a fine society drama, of a quality anywhere between good and fairly good, suitable for sophisticated people." The picture turned out fairly good adult entertainment, and it has had only a box office success of an equal degree. Accuracy 100%.

BY YOUR LEAVE: The forecast said: "With proper handling the material should make a good comedy suitable for the sophisticated people rather than for the masses. But the situation in the hotel room in New York between Henry and Andree has to be handled with delicacy; otherwise the picture may be put on the 'banned' list by the churches. At any rate it will not be a family picture." The picture turned out a fairly good high comedy, and drew mostly sophisticated patrons; the masses did not go for it. Its box office success was poor. Accuracy 100%.

United Artists

Of the books, plays or magazine stories that were forecast, 5 have been produced and released. Of these, 2 were forecast accurately, credit is claimed on one because the material was changed completely, and 2 were forecast altogether wrong.

The total number of points is 300, and the average accuracy 60%.

THE SCARLET PIMPERNEL: The forecast said: "Very good. But its appeal will reach mostly cultured picture-goers, though it may please a greater number from

among the masses than either of the other two pictures ('The Private Life of Henry the Eighth' and 'Catherine the Great'); because of its melodramatic situations." The picture has turned out very good, and has had a very good box office success. Accuracy 100%.

WE LIVE AGAIN: The forecast said: "There is no doubt that the plot will be cleansed. But there is no hope for the material, even after cleansing. It should not be produced." The picture turned out good and its box office success has been fairly good. Inaccuracy 100%.

THE COUNT OF MONTE CRISTO: The forecast condemned this material as old-fashioned. But it turned out very good and its box office success was of similar degree. Inaccuracy 100%.

CLIVE OF INDIA: The forecast said that this material would make a picture anywhere from excellent to good. The picture turned out very good as an entertainment as well as a box office success. Accuracy 100%.

MIGHTY BARNUM: The forecast (1933-34 season) said: "Biographical material is seldom good for a motion picture. This one lacks even the rudimentary elements for such a purpose. As it stands, it cannot make a good talking picture; and if altered it is unlikely that the resultant quality will justify the cost of production. What induced United Artists to obtain its picture rights is no doubt the glamor that surrounds the name of P. T. Barnum; but it is not sufficient to enable a producer to make a good picture with." The original material was abandoned altogether, and a new story was written, using only some of the episodes from Barnum's life, in a radically modified form. The picture turned out fairly good, and its box office success has been good. But because the forecast was based on the original material the Forecaster is entitled to a full credit. Accuracy 100%.

Universal

Of the books, plays, magazine stories and synopses of original stories forecast, 17 have been produced and released. Of these, 7 were forecast right, 5 mostly right, credit is claimed for 3 because the original material was abandoned, and only 2 were forecast wrong.

The total number of points are 1,390, and the average accuracy 81.75%.

ONE MILLION DOLLAR RANSOM: The forecast predicted that the material would make a first-rate thrilling melodrama, but because it dealt with gangsters it deplored the fact that it was to be put into a picture. The picture turned out a fairly thrilling melodrama, and fair has been its success at the box office. Accuracy 100%.

STRANGE WIVES: The forecast felt that Universal had an opportunity to make an outstanding picture out of this material. The picture turned out fair-poor both as a box office attraction and as an entertainment. Inaccuracy 100%.

THE GOOD FAIRY: The forecast said: "If the subject matter were handled by a director with taste instead of by one with vulgar inclinations, 'The Good Fairy' should result in a comedy, suitable for high-class patrons; but it will not be a picture for the family." The material was cleansed of its sex implications, and the picture turned out a good high comedy suitable mostly for sophisticated patrons, and good has been its success at the box office. Accuracy 80%.

TRANSIENT LADY: The forecast said: "There is plentiful action in this material, but it is of the negative sort: murders and feuds and threats of lynching do not offer pleasant entertainment. . . . As the material now stands, the best it can make is a program grade melodrama of a quality anywhere from fairly good to fair, with drawing powers depending on the popularity of the stars." The picture has turned out a fairly good melodrama, but its drawing powers have proved fair-poor. Accuracy 100%.

THE MYSTERY OF EDWIN DROOD: The forecast said: "This material belongs to the horror class. . . . Universal has been more or less successful with horror pictures, so that it will undoubtedly make a good one also with this material. It is a good bet for those whose audiences enjoy pictures of this type." The picture has turned out just as predicted, but its box office success has been fair-poor. Accuracy 70%.

THE NIGHT LIFE OF THE GODS: The forecast said: "The material, though it has some dirty spots in it, is excellent and since it has to be cleansed there is no reason why Universal should not make an amusing comedy with it." The picture has turned out fair entertainment but its box office performance has been poor. Inaccuracy 100%.

THE MAN WHO RECLAIMED HIS HEAD: The forecast said: "The material belongs to the horror class, the kind that shock. . . . There seems to be no hope that (it) will make a successful horror picture. Having one character cut off the head of another is not a pleasant incident in an entertainment." The plot was changed almost radically, and the picture turned out a little better than predicted in the forecast. Yet its success at the box office was only fair. Accuracy 80%.

PRINCESS O'HARA: The forecast said: "Universal can make a picture anywhere from very good to good." The picture has so turned out, although at the time of making this analysis it had not been shown to enable one to determine what its box office success will be, but the picture is so nice that it should draw pretty well. Accuracy 100%.

MR. DYNAMITE (forecast as "Zest"): The forecast said that the producers haven't a Chinaman's chance with this material. The fact that they abandoned it, using an entirely new story, proves the forecast accurate. Accuracy 100%.

GREAT EXPECTATIONS: The forecast said: "Though the material for a talking picture is abundant, there is too much of it and wise selection is necessary. . . . It seems to be a good bet." The picture has turned out fairly good, but its box office success has been only fair. Accuracy 80%.

WAKE UP AND DREAM: The forecast, which was based on a synopsis of about one hundred words, taken from the original, said: "It (the material) seems to have program possibilities anywhere from fairly good to good." The picture turned out fairly good, but its box office success has been only fair. Considering the fact that very little story material was available for forecasting, the Forecaster is entitled to full credit for accuracy. But it is content to accept an accuracy of 80%.

ONE EXCITING ADVENTURE (forecast under the title "What Women Dream"): The forecast, based similarly on a synopsis of about one hundred words, furnished by Universal in a booklet it sent to the exhibitors, said: "This is the story of a woman who cannot resist stealing; her shopping tours turn into orgies of theft. She escapes notice because she is rich and occupies a prominent position in the social world. She avoids arrest only through the aid of the man who loves her; he pays for the articles she steals. Unpleasant material. Not a good bet." The picture turned out a poor entertainment, and made a fair success at the box office. Accuracy 100%.

CHEATING CHEATERS: The forecast, which was based on a very short synopsis, said: "It is not good picture material. Besides, the theme has been done to death." The picture turned out fair and its box office performance has been poor. Accuracy 100%.

A NOTORIOUS GENTLEMAN (forecast as "At Your Service"): The forecast said that this was to be a tennis picture, with some famous names in the world of this sport appearing in it, and predicted that the material should make a picture suitable only for cultured picturegoers. The finished product is a murder melodrama, extremely demoralizing, one hundred per cent different from the original material. It failed at the box office. The forecast may rightly claim an accuracy of 100%.

RENDEZVOUS AT MIDNIGHT (forecast as "The Joy of Living"): The forecast, based on a thumb-nail synopsis, said of "The Joy of Living": "A young go-getter goes through heart-breaking experiences and when it is all over he swears that he will have nothing to do with women. There seem in this theme possibilities anywhere from very good to fairly good." The theme in the finished picture is altogether different from the theme announced—it is a melodrama, and an ordinary one. It has failed at the box office. The forecast may, therefore, rightly claim an accuracy of 100%.

IT HAPPENED IN NEW YORK: The forecast, which was based only on a thumb-nail synopsis, said: "The material seems to offer an opportunity for a comedy anywhere from fairly good to good, for high-class people." The original theme was adhered to faithfully. The picture has turned out as predicted. Accuracy 100%.

THE BRIDE OF FRANKENSTEIN: The forecast, based on a synopsis of about one hundred words, said: "Since Universal has been more successful with horror pictures than any other concern, it is possible that this picture will turn out to be a shocking horror picture, which will attract the followers of the shudder melodrama." The picture has turned out successful; it has been produced more artistically than "Frankenstein," the story is more interesting and also directs considerable appeal to the emotions of sympathy. Accuracy 100%.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher—
P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MAY 18, 1935

No. 20

What Is Being Done For The Pettengill Bill

As I have informed you through these pages, the Detroit Council of Catholic organizations, at the monthly meeting held on April 7, adopted a resolution endorsing the Pettengill Bill. Thirty affiliate societies were asked to endorse the measure and to request all their members to write to members of the Interstate Committee of the House, urging a favorable report on the Bill.

The April 25 issue of the *Michigan Catholic* (Detroit) contained the following editorial appeal, under the heading "Your Reply to Movie Magnates' Defiance," in favor of the Bill:

"The Pettengill Bill, now before a Congressional committee, would outlaw block-booking and blind-selling of movies. It would strike a blow to the monopoly which enables producers to force highly offensive films on theatres in spite of objections by exhibitors and the Legion of Decency.

"Distributors assert that some exhibitors are dishonest and blame block-booking for showing 'Class C' pictures when they could obtain cancellation or substitution. We hold no brief for exhibitors. However, we know that the present system of monopoly does not give the honest exhibitor sufficient choice.

"Abolition of block-booking and blind selling would give the clean-minded exhibitor a free choice. It would also remove the excuse which, distributors assert, is employed by some exhibitors to avoid blame for showing obnoxious but paying pictures.

"Movie interests are busy trying to block the Pettengill bill. 'The propaganda mill of Will H. Hays is again working full blast grinding out stuff' for this purpose, reports *Harrison's Reports* (April 20), a reviewing service for exhibitors.

"Movie magnates have defied the Detroit Legion of Decency by continuing to book recent 'Class C' films. When we protest they hide behind technicalities. Will the half a million Catholics in the Detroit diocese who took the legion's pledge permit movie interests to further ignore their demands for decency?

"A prompt and powerful demand for passage of the Pettengill bill will be the best answer. Let the members of the legion pour into Congress a flood of post cards and letters demanding passage of the Pettengill bill (H. R. 6472).

"Hearings on the bill are about to begin. No time is to be lost.

"Letters and cards should be addressed to Rep. Samuel Pettengill, or Rep. Carl E. Mapes or Rep. George E. Sadowski, House Office building, Washington, D. C. [For Michigan.]

"Here is a chance to further exemplify your pledge as a member of the Legion of Decency!"

As a result of an appeal that I have made to every daily newspaper in the country asking their support, I have begun receiving clippings of newspaper issues in which the editors made an appeal to their readers, urging them to write to their Congressmen in favor of the Pettengill Bill.

Mr. Winthrop S. Tuttle, President and Treasurer of the corporation that owns the *Oneida Daily Dispatch*, of Oneida, N. Y., has sent me a clipping of a powerful editorial that appeared in one of the issues of the *Dispatch* in support of the bill. The editorial said partly: "We are fortunate in Oneida in having many of the best pictures and, as a rule, seeing them at the same time they are being shown in New York and other large cities. We doubt, however, if Mr. Kallet will assert that every picture he shows is a worthwhile attraction with a popular star. That is the kind of

picture he would like to show, but block-booking and blind-selling stand in the way."

The editorial ends with an appeal to the readers to write to their Congressman urging him to support the Bill, H. R. 6472.

The April 25 issue of the *Daily News-Times and Democrat*, of Goshen, Indiana, makes a strong editorial appeal to it readers in favor of the bill. "Taste in pictures," it says partly, "varies in different communities. What is sought in the Pettengill bill is an opportunity for local theatres to select their own pictures. Thus the responsibility for the kind of pictures shown would rest on the local theatre management, which would, of course, be much more highly sensitive to local demands than a far-away producing organization. Ex-President Lowell of Harvard states that he is 'unable to see that the practices of block-booking and blind-selling have any object except that of supporting a monopoly and obliging exhibitors to use films which for moral or other reasons they do not desire to exhibit.'"

The May 13 issue of the *Valley Daily News*, of Tarentum, Pa., comes with another editorial in support of the Pettengill Bill. The editorial closes as follows:

"The provisions of the bill would benefit the exhibitor greatly. They would prove a boon to every movie goer by making it possible for him to see the best in films, pictures that he likes, at the same time saving him from the boredom of mediocrity in factory-made movies."

If you have not yet called on your local editor to ask him to write an editorial appeal in support of the Bill, do so at once; you should lose no time.

A CONTROVERSY ABOUT THE "C" LIST

Because of the great agitation against the indecent films immediately after the advent of talking pictures, when "dirt" was rushed into films by the shovel, the Hays association, in order to placate the protesters, among whom a large number consisted of church people, began to advocate the boosting of the good pictures and the forgetting of the bad pictures.

The Chicago Council of the Legion of Decency, which publishes a list of classified pictures under the auspices of Cardinal Mundelein, believes that the publishing of "C" pictures is necessary by reason of the fact that this is the only way by which the public may be warned as to what pictures are decent and what indecent. In this policy they are supported by the Detroit Council of the Legion of Decency, by the Reverend Daniel A. Lord, a prominent Jesuit priest, editor of *The Queen's Work*, which circulates among the young men who are members of the Catholic Sodalties, and one of the pioneers in the fight against indecent pictures, and by a large number of other Catholic organizations and Bishops throughout the land.

I have been asked by a prominent Catholic clergyman to state my position in the matter, for he believes that, because of the fact that I am not a Catholic, and because he knows that no one in the motion picture industry has fought as hard, as persistently, and as long as I did, against indecent pictures, a statement of my position may help clear matters considerably.

My belief is that the publication of the titles of the indecent pictures has done more to force the producers to clean up the screen than any other factor. It is this weapon, wielded by such a powerful body as the Legion of Decency, that did the work. For this reason I am heartily in accord with the Chicago Legion of Decency's policy.

Continued on Last Page

**"Werewolf of London" with Henry Hull,
Valerie Hobson and Warner Oland**
(Universal, June 3; running time, 74 min.)

Universal has again produced a horror melodrama that should send chills down the spine of even the most hardened follower of this type of entertainment. The production and acting are good, and the story, although weird, holds the spectator's attention throughout. One feels deep sympathy for Henry Hull, a victim of the werewolf disease, who was powerless to resist the temptation to kill when the attack seized him. The situations in which he prowls about the dark streets looking for victims are gruesome. The most horrifying scenes are those showing Hull's frequent changes from man to werewolf, during which his appearance changes from that of a man to an animal, and he emits peculiar howls. The closing situation should hold the spectator in tense suspense for Hull, during an attack, attempts to kill his wife, whom he loved dearly. There is good comedy, which relieves the tension; most of it is provoked by the behavior of two hags who spend their time in drinking and fighting with each other.

Hull, a botanist, while on an expedition in Tibet to find a rare plant which was supposed to take its life from the moon, is attacked and bitten on the arm by what he at first believed to be an animal. When he returns to London his wife (Valerie Hobson) notices a change in his manner. Miss Hobson gives a garden party in honor of Hull's return and is very happy when Lester Matthews, her childhood sweetheart, appears unexpectedly. He senses that she is unhappy. Warner Oland, another guest, begs Hull to permit him to see the rare plant, and tells Hull that it is the only antidote against an attack of the werewolf disease. He then tells Hull that he has the disease, that he had been the one who had attacked him when he was in Tibet, and that by reason of the bite Hull, too, had contracted the disease. Hull guards the plant as his only means of relief, but Oland sneaks in at night and steals it. During his spells Hull kills several persons and attempts to kill his own wife. He is shot and just before he dies he changes back to his natural form. Miss Hobson later marries Matthews.

The story is by Robert Harris, the screenplay by John Colton, the direction by Stuart Walker. Stanley Bergerman is the producer. In the cast are Spring Byington, Clark Williams, Charlotte Granville, and others.

Too strong for children or adolescents; exhibitors will have to use their own judgment about showing it on Sundays. Suitability, *Class B*.

SUBSTITUTION FACTS: This is replacing "Moon Mullins," which was supposed to have been based on the comic strip by Willard. It is a theme substitution and you are not obligated to accept it, unless you want it.

**"The Phantom Fiend" with Ivor Novello
and Elizabeth Allen**

(Olympic Pictures; running time, 63 min.)

"The Phantom Fiend," produced in England, may appeal to followers of horror melodramas, who are interested in stories dealing with a psychopathic killer. Otherwise, the production is poor, the story far-fetched, and the action slow. Another defect is the fact that the British cast speak with a decided English accent. The closing scenes, where the heroine is shown in danger of being killed by the fiend, are fairly exciting. The situation showing her meeting this man while in a lonely part of a park is horrifying. There is a novel twist to the ending that comes as a complete surprise.

In the development of the plot Elizabeth Allen's mother rents a room in her boarding house to Ivor Novello, a brooding and unhappy musician. Miss Allen falls in love with him, and although he is indifferent at first he learns to love her, too. The police are baffled by a series of brutal murders of women that had been committed. Miss Allen's parents begin to suspect Novello, and when he comes home one evening shortly after a murder with a bloody handkerchief they feel certain he is guilty. They telephone the police who arrive and arrest Novello; but he escapes, although handcuffed. He goes to the park where he was to meet Miss Allen and arrives in time to save her from the fiend who was about to attack her. He chokes the fiend with his handcuffs, and weeping, tells Miss Allen that the fiend was his own brother, who had gone insane when his wife left him and committed the murders because of his

hatred for women. Novello is a free man and marries Miss Allen.

The story is by Mrs. Belloc Lowndes, the screen play by Miles Mander and Paul Rotha, the direction by Maurice Elvey. Julius Hagen is the producer. In the cast are A. W. Baskcomb, Barbara Everst, Jack Hawkins, and others.

Not for children, adolescents, or Sundays, or even for sensitive adults. Suitability, *Class B*.

**"Men of the Hour" with Richard Cromwell,
Wallace Ford and Billie Seward**

(Columbia, May 7; running time, 55 min.)

Just a fair program melodrama. There are a few exciting situations, but on the whole it is slow-moving, and the story is not particularly interesting. The closing scenes are fairly thrilling, when Richard Cromwell, while at a railroad station supposedly to photograph the arrival of a king, notices a notorious gangster lurking behind a post, with his hand in his pocket. Cromwell, realizing that something exciting was about to happen, focuses the camera on the gangster and photographs him just as he leveled his gun and shot at a man who had alighted from the train. The gangsters, noticing what Cromwell had done, follow him in their automobile with the intention of killing him and taking the film. Human interest is aroused by the efforts of Cromwell to establish himself as a newsreel cameraman, and the disappointments he suffers; also because of the unhappiness this brings to both him and his sweetheart, Billie Seward. Wallace Ford is not a sympathetic character at first because he takes advantage of Cromwell's good nature by forcing him to do the difficult work in taking newsreel shots for which he gets the credit, and also because he attempts to come between Cromwell and Miss Seward, which causes a break in his friendship with Cromwell. He later redeems himself by getting Cromwell a good position as cameraman, enabling the young couple to marry.

The story and screen play is by Anthony Coldeway, and the direction by Lambert Hillyer. In the cast are Jack LaRue, Wesley Barry, Charles Wilson, and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

**"Dinky" with Jackie Cooper,, Mary Astor
and Roger Pryor**

(Warner Bros., May 11; running time, 64 min.)

A fair program picture. It is, however, more suitable for the juvenile than for adult trade, because most of the action centers around young boys and girls in school. There is human interest, aroused by the sympathy one feels for Jackie Cooper, a student at a military academy; he is made unhappy when his mother, although innocent, is tried and sentenced to prison for fraudulent stock deals. The closing scenes will probably thrill young boys and girls; Jackie wins a football game for an orphanage team by scoring a touchdown. There is some comedy during this game, provoked by Henry Armetta, who watches the game but does not understand what all the shouting is about. The situation in which Jackie finds out about his mother's imprisonment is touching.

In the development of the plot Jackie's mother (Mary Astor), the victim of her scheming employers, stock brokers, is sentenced to two years imprisonment. She tells Jackie she is going to Chicago for a better position and arranges with her friend and lawyer, Roger Pryor, to send mail to Jackie and to receive his mail through a Chicago firm. A newspaper item appears about the imprisonment and one of the students at the academy taunts Jackie about his mother. Jackie runs away from the academy to see Pryor. He tells Pryor he does not want to go back to the academy, but prefers to live at the orphanage adjoining the academy where he had many friends. Eventually Miss Astor is cleared of the charges and returns in time to see Jackie play with the orphans against the academy boys and win the game. He returns to the academy and because of his conduct is promoted to a sergeant.

The story is by John Fante, Frank Fenton and Samuel Brown. The screen play is by Harry Sauber; D. Ross Lederman and Howard Bretherton directed it, and Sam Bischoff supervised. In the cast are Henry O'Neill, Richard Quine, Jimmy Butler, Edith Fellows, and others.

Good for children, adolescents, and Sundays. *Class A*.

"Chasing Yesterday" with Anne Shirley and O. P. Heggie

(RKO, May 10; running time, 77 min.)

"Chasing Yesterday" is a nice little human-interest program picture; but it will mean absolutely nothing at the box office. The production and the acting are good, and one feels sympathy for O. P. Heggie and Anne Shirley; occasionally there is some pleasant comedy. The story, however, unfolds in such a tame, listless, and uninteresting fashion that one soon becomes bored and loses interest in the outcome. It might appeal to young girls. The action unfolds in France:—

O. P. Heggie, while going over old love notes sent to him by his childhood sweetheart, notices that one of them had been written on part of a page torn out of a rare book for which he had been searching. He goes back to his home town, hoping there to find the book. Instead, he finds Anne Shirley, orphan daughter of his former sweetheart; he is unhappy because both her guardian and schoolmistress were cruel. Heggie is so charmed with the girl that he forgets about the book. By flattering her schoolmistress and telling her that Heggie thought she was charming, and wanted them both for a week-end visit, Anne induces her teacher to take her to Paris to Heggie's home. Heggie immediately understands the situation and tells them he is delighted at their visit. The teacher mistakes Heggie's kindness for love, and after many more visits believes he is ready to marry her. When Anne confesses, the teacher orders Heggie never to visit the school again, and treats Anne cruelly; Heggie, without permission, takes Anne away from the school, so that he might adopt her. Anne's guardian threatens prosecution but when Heggie agrees to give him a substantial fee he offers to draw up the adoption papers. Heggie is forced to sell his valuable library in order to pay the fee. At the last minute he discovers that the guardian is a thief; he in turn threatens the guardian, who gladly turns over the adoption papers without a fee.

The plot has been based on the Anatole France novel "The Crime of Sylvestre Bonnard." Francis Edward Faragoh wrote the screen play, and George Nicholls, Jr. directed it. Cliff Reid is the producer.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Kentucky Blue Streak" with Eddie Nugent, Junior Coghlan and Patricia Scott

(Puritan Pictures; running time, 61 min.)

A mildly entertaining program melodrama; it should please audiences who are interested in horse racing, for that is the best part of the picture. In the scenes of the big race, that of the Kentucky Derby, the producers have made it seem quite realistic by using as the background shots actually taken in Kentucky during Derby Day. Aside from the racing the story is trite and somewhat slow-moving. However, it has some human interest and one feels sympathy for Junior Coghlan, who is sent to prison, unjustly accused of a murder, and for his sister, who was forced to keep the truth from her mother. The closing scenes are fairly exciting because of the attempts of Cornelius Keefe to keep Coghlan from racing. The romantic interest is pleasant.

In the development of the plot Coghlan is sentenced to prison for the murder of Roy D'Arcy on circumstantial evidence. Realizing that his family's entire fortune was tied up in the horse they expected to race in the Derby, Coghlan escapes for the sole purpose of riding their horse to victory, his intention being to give himself up after the race. He is helped along by Eddie Nugent, a newspaper reporter who had taken an interest in him. Despite the schemes of Cornelius Keefe, the district attorney, to keep Coghlan from riding, Nugent arranges matters so that Coghlan does ride. He wins the race, and is ready to go back. But Nugent has good news for him—he had received a telegram from the Warden telling him that the murderer had confessed and Coghlan was free. Nugent decides to remain in Kentucky because he had fallen in love with Coghlan's sister.

The plot was suggested by a story by C. G. Carrington. Homer Gordon wrote the screen play. Raymond K. Johnson is the director, and C. C. Burr the producer. In the cast are Margaret Mann, Roy Watson, and others.

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Once In A Blue Moon" with Jimmy Savo

(Paramount, May 10; running time, 67 min.)

Terrible! The story is absolutely ridiculous, and there is not a name in the cast that means anything to the box-office. Jimmy Savo, a fine pantomimist, has screen possibilities, but this picture certainly cannot do anything for him. The English of Nikita Balieff, a member of the cast, is so poor that it is almost impossible to understand what he says; he, and every one else in the cast, with the exception of Savo, walk through their parts in a listless fashion. Most people will not know what it is all about and will be bored at the inanity of the story. The only occasional entertaining moments are those in which Savo goes through his amusing tricks.

The story revolves around a group of aristocrats who are forced to leave Russia because of the revolution. Not having passports or adequate clothes, they are helpless until they meet Savo, a circus clown, traveling in a circus wagon, which he uses to give performances in the open. Balieff, when he hears that Savo was on his way to Paris, pretends that he and his friends are actors, too, and would like to join Savo. Savo falls in love with a member of the group, not knowing that she was a Princess. He has no idea that Balieff was plotting the overthrow of the Soviet government. Savo accidentally finds a printing press which Balieff and his men were using to print Czarist money with which to buy the Red Army. He fills his pockets with the money, happy that he has enough with which to build a house for the Princess. When he attempts to buy a horse from a revolutionist with the Czarist money he is arrested and put in prison, from which he is eventually rescued by the children of the neighborhood who loved him. He shows the guard where the press was hidden and is acclaimed a hero. Eventually he and his friends reach Paris where they part. He receives an invitation to attend a ball and there finds out that his friends were members of royalty. Heartbroken, he leaves them, his dreams of happiness forever gone.

Rose Caylor wrote the story. It was adapted, produced and directed by Ben Hecht and Charles MacArthur. In the cast are Cecelia Loftus, Whitney Bourne, Edwina Armstrong, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Our Little Girl" with Shirley Temple, Joel McCrea, Rosemary Ames and Lyle Talbot

(Fox, May 17; running time, 63 min.)

A nice picture, with considerable human interest, but not as strong as this little star's last two pictures. The reason for it is the fact that the environment of Shirley Temple is unhappy: her parents separate for a while, on account of misunderstandings. The reconciliation, brought about by Shirley, is touching.

In the development of the plot Joel McCrea, a doctor, is shown too busy to devote some of his time to his wife, Rosemary Ames. The nurse assistant is secretly in love with McCrea. Rosemary Ames meets Talbot, a wealthy neighbor, and accepts his invitations to rides. Shortly they fall in love with each other. One misunderstanding brings another and the McCreas are about to separate. They are eventually brought together by their daughter, Shirley.

The plot has been taken from the story "Heaven's Gate," by Florence L. Pfalzgraf; the screen play is by Stephen Avery and Allen Rivkin; John Robertson directed it under the supervision of Edward Butcher.

Good for the family. Suitability, *Class A*.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Cowboy Millionaire," "The Daring Young Man," "Doubting Thomas," "LaFemme Ideale," "Range Warfare," and "The Youth of Maxim."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "The Age of Indiscretion," "Awakening of Jim Burke," "Eine Frau Wie Du," "En Natt," "Ladies Love Danger," "Let 'Em Have It," "One Frightened Night," "Public Opinion," and "The Werewolf of London."

CLASS C (Unsuitable for anybody): "The Informer."

If a list of the pictures that are considered by millions of picture-goers unfit to be shown to decent people is not published, how in the world are you, the independent theatre owners, going to know about them so that you may avoid showing them?

Many reviewing bodies, either influenced by the Hays association or acting of their own accord, have been boosting the good pictures and forgetting the bad pictures for years. But this did not improve the situation at all. On the contrary, pictures kept getting filthier and filthier every year. It was only when a revolt occurred, and the indecent pictures and those that made them and those that showed them were stigmatized that the members of the Hays association became frightened and took the fight seriously. I know for a fact that the representatives of some of the producers, when the fight against indecent pictures first started, expressed their opinion that the theatres would be packed as a result of it; and since their companies owned theatres, they felt gleeful. It was only after the receipts of their theatres began to dwindle and complaints from independent theatre owners began to pour in, that they realized that this fight was not a joke.

Didn't Harry Warner defy Cardinal Dougherty, of Philadelphia, going so far as to call him un-American? Didn't he say that the churches carried on the fight against the picture theatres because the theatres were taking the people away from the churches?

Publication of "C" pictures is necessary and HARRISON'S REPORTS stands back of the Legion of Decency of Chicago in this matter, just as it stands back of many Catholic bodies throughout the land. This, and having the Pettengill Bill enacted into a law, will bring about a permanent improvement in the moral tone of the pictures. Under these two systems we shall not be compelled to rely upon volunteers, using an emblem that helps the major companies tighten the monopoly in this industry, to cleanse the screen.

Let every exhibitor be his own censor instead of a central censor who is responsible to the makers of the pictures instead of to the American public. Support the policy of the Chicago Legion of Decency and of the Detroit Council of Catholic Organizations!

WHY THE CODE NEEDS REVISING

The following letter was sent by Mr. Nathan Yamins, member of the Code Authority representing the independent exhibitors, to Mr. Myers, who in turn sent it to the Finance Committee of the Senate, now investigating the different Codes.

April 6, 1935.

"Abram F. Myers, Esq.,
Securities Bldg.,
Washington, D. C.
"Dear Mr. Myers:

"As requested in your telegram, I am enclosing herewith a copy of my protest filed with the Code Authority in regard to the appointment of members of local boards. Briefly, the Producer Distributor members of the Code Authority were permitted to name the members of the local Boards who were to represent their interests, without any objection or even suggestion on the part of the exhibitor members of the Code Authority, but the Exhibitor members of the Code Authority were not permitted to name the exhibitor members of the local boards, and no exhibitor was named to membership of the local boards until he had been investigated and approved by the Distributor members of the Code Authority.

"I am also enclosing a copy of my protest over the attempt to evade provisions of the Code by the insertion of provisions into the exhibition contract that nullified provisions of the Code. This matter was referred to the legal committee, of which I am a member, but was outvoted by the Distributor representatives on this committee, and the majority report of the legal committee was accepted by the Code Authority by the preponderance of Producer-Distributor votes. When I requested that the matter be sent to the legal division of the N.R.A. for an opinion, my request was denied and the matter shelved, so that the Code Authority became the sole judges of the legality of their action.

"Another matter that I wish to call to your attention is the failure of members of the Code Authority to attend meetings, even though in New York when meetings are held. We have had 42 regular meetings of the Code Authority, Messrs. Warner and Schenck attended only the first two and have never been seen since. Mr. Aylesworth attended perhaps six meetings and then dropped out of the picture. Mr. Kent was quite active at first, but has not attended a

meeting for about six months. Mr. Schaeffer has also dropped out of sight, and recently Mr. Cochran has been absenting himself regularly. When these members are absent, they are not represented, with the exception of Mr. Warner, by a regular alternate, but by any subordinate who is convenient, so that continuity of thought and policy is impossible. This has another great objection—in that men acting as temporary alternates and occupying a subordinate position, are disinclined to assume responsibility on any important question, and either vote wrong, or ask that the matter be deferred, presumably until they can confer with the higher-ups, so that there is always delay and delay.

"Another matter that to me is unfair is that when a matter comes up in which a member may be disqualified to sit because his company's interests are involved, he nevertheless is permitted to sit at the table and enter into the discussion, thereby influencing other members of the Code Authority, although he himself does not vote. I have protested that this is utterly unfair, as for example when a matter comes up on appeal involving an independent exhibitor and an affiliated exhibitor. The case has been closed, both sides fully heard, yet the independent is barred from the room but the affiliated's voice is heard in the Code Authority through his representative, and additional new evidence and argument is offered by one side to the controversy without equal opportunity to the other.

"It is obvious that this set up is unfair to the independent exhibitor. Moreover my conclusion, after over one year's service on the Code Authority, is that the independent receives little or no consideration when his interests conflict with those of an affiliated theatre, as the tendency is for the 'boys' to stick together, because their own interests are involved. With few exceptions members of the Code Authority (i.e. those now serving) seem to view matters solely from the viewpoint of how their own interests would be affected, rather than from the viewpoint of a broad industry problem.

"Lack of time, since this letter must go out now to reach you in time for use at 10 A.M. to-morrow, prevents me from going into greater detail. With full realization that you are to use the data, as well as this letter before a Senate committee, I say emphatically that the present Code is unfair to the small exhibitor interests, and that the Code itself, even in its present state, is being administered and interpreted against the interests of the independents and in favor of the interests of the Producer-Distributors. This is due to the overwhelming majority that they control on the Code Authority. Our Code is over a year old; it has mandatory provision for the publication of schedules of zoning, yet to date not one schedule has been approved by the Code Authority though many were submitted months and months ago. To my mind there is only one remedy, and that is a revision of the Code with equal representation on the Code Authority of the two economic divisions of the business—buyers and sellers of film, with government representatives in the event of a stalemate. I am certain that Mr. Chas. O'Reilly's views coincide with mine.

"Approximately two months ago Administrator Sol A. Rosenblatt appeared at a meeting of the Code Authority and recommended that the Code Authority make a study of the Code and submit recommendations for revisions, and suggested that a committee be appointed for this purpose. Not one thing has been done about this. No committee appointed and when the matter is brought up by the Executive secretary, it is immediately dropped, evidencing that the producer controlled majority wants to keep the Code as is—in its own control.

"Yours sincerely,
"Nathan Yamins."

THE QUESTIONNAIRE ANALYSIS NEARLY COMPLETED

Within a week or ten days, the analysis of the Questionnaires about the contract terms for features and shorts bought in the 1934-35 season will be ready for mailing.

The analysis would already have been in the hands of all those exhibitors who cooperated had it not been for an unfortunate delay. But such a delay will not occur in the analysis of the Questionnaire which I am contemplating to send to exhibitors for next season's product, for it will be sent around December. This should give me at least four months for the studying of the different answers to my questions, whereas this time I had barely one month for such a study—not sufficient.

The analysis will reveal startling facts as to the problems of score charge, percentage terms, number of percentage pictures in the different contracts, number of designated play-dates, and other facts.

HARRISON'S REPORTS

(Partial Index No. 3—Pages 54 to 76 Incl.)

Vol. XVII

NEW YORK, N. Y., SATURDAY, MAY 18, 1935

No. 20

Title of Pictures Reviewed on Page

Baby Face Harrington—MGM (61½ min.)	66
Black Fury—First National (93 min.)	62
Brewster's Millions—United Artists (78 min.)	58
Bride of Frankenstein—Universal (75 min.)	70
Cardinal Richelieu—United Artists (81½ min.)	59
Case of the Curious Bride, The—First National (79 min.)	58
Circumstantial Evidence—Chesterfield (65½ min.)	74
Cowboy Millionaire—Fox (67 min.)	Not reviewed
Crimson Trail, The—Universal (57½ min.)	Not reviewed
Devil is a Woman, The—Paramount (79 min.)	67
Eight Bells—Columbia (68 min.)	71
False Witness—Universal (See "Transient Lady")	34
Fighting Shadows—Columbia (59 min.)	Not reviewed
Florentine Dagger, The—Warner Bros. (69 min.)	59
Four Hours to Kill—Paramount (72 min.)	62
George White's Scandals—Fox (83 min.)	59
"G"-Men—First National (84½ min.)	75
Goin' To Town—Paramount (64½ min.)	75
Go Into Your Dance—First National (96 min.)	58
Hold 'Em Yale—Paramount (62 min.)	54
Hoosier Schoolmaster—Monogram (60 min.)	71
Informers, The—RKO (91 min.)	74
It Happened in New York—Universal (64 min.)	55
It's a Small World—Fox (71½ min.)	63
Ladies Love Danger—Fox (69½ min.)	74
Les Misérables—United Artists (109 min.)	66
Life Returns—Scienart Pict. (59 min.)	63
Lost City, The—Krellberg (89 min.)	54
Love Passes By—Columbia (See "Let's Live Tonight")	47
Loves of a Dictator—GB Prod. (83 min.)	63
Mark of the Vampire, The—MGM (60 min.)	62
Mary Jane's Pa—First National (70 min.)	71
Mister Dynamite—Universal (68 min.)	58
Night Club—RKO (See "Gigolette")	35
One Frightened Night—Mascot (64 min.)	74
One New York Night—MGM (69 min.)	71
Party Wire—Columbia (68 min.)	75
People's Enemy, The—RKO (70 min.)	54
People Will Talk—Paramount (71 min.)	66
Princess O'Hara—Universal (79 min.)	55
Public Opinion—Invincible (66 min.)	74
Rainbow Valley—Monogram (52 min.)	55
Reckless—MGM (96 min.)	67
Revenge Rider—Columbia (57½ min.)	Not reviewed
Scoundrel, The—Paramount (74 min.)	70
Spring Tonic—Fox (57½ min.)	70
Star of Midnight—RKO (89 min.)	63
Stolen Harmony—Paramount (73 min.)	62
Stone of Silver Creek—Universal (61½ min.)	Not reviewed
Stranger in his House—Columbia (See "Unwelcome Stranger")	59
Strangers All—RKO (68½ min.)	67
Swell-Head—Columbia (59 min.)	67
\$10 Raise—Fox (71 min.)	55
Travelling Saleslady—First National (62½ min.)	55
Unwelcome Stranger, The—Columbia (65 min.)	59
Vagabond Lady—MGM (71 min.)	75
Vampire of Prague—MGM (See "Mark of the Vampire")	62
Wagon Trail—Ajax Pictures (55 min.)	54
West Point of the Air—MGM (88 min.)	54

RELEASE SCHEDULE FOR FEATURES

Ajax Pict. Features

(1501 Broadway, New York, N. Y.)

Adventurous Knights—Our Young Friends (59½ min.)	Feb. 4
Twenty Dollars a Week—Starke (70 min.)	Apr. 1
Now Or Never—Dick Talmadge	Apr. 1
Wagon Trail—Harry Carey	Apr. 15
Roaring Roads—Our Young Friends	Apr. 15
Rustler's Paradise—Harry Carey (61 min.)	June 1

Chesterfield Features

(1540 Broadway, New York, N. Y.)

Sons of Steel—Chas. Starrett-Polly Young	Dec. 15
Shot in the Dark—Starrett-Shilling-Warwick	Feb. 15
Circumstantial Evidence—Chandler-Grey	Mar. 30
Girl Who Came Back—Blackmer-Grey	May 20

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5204 Law Beyond the Range—McCoy (58 min.)	Feb. 15
5005 Whole Town's Talking—Robinson-Arthur	Feb. 22
5027 Death Flies East (Mistaken Identity)	
—Rice-Nagel	Feb. 28
5010 Let's Live Tonight (Georgianna)	
—Harvey-Carminati	Mar. 1
5034 In Spite of Danger—Ford-Marsh	Mar. 8
5205 Revenge Rider—Tim McCoy (57½ min.)	Mar. 18
5020 I'll Love You Always (Private Property)	
—Nancy Carroll	Mar. 20
5030 Swell Head—B. Kent-W. Ford	Apr. 8
5014 Eight Bells—R. Bellamy-A. Sothern	Apr. 11
5206 Fighting Shadows—Tim McCoy (59 min.)	Apr. 18
5017 Unwelcome Stranger—Holt-Barrie	Apr. 20
5016 Party Wire—Arthur-Jory-Grapewin	Apr. 27
5032 Men of the Hour—Seward-Cromwell (re)	May 7
5025 Air Hawks (Murder Island)—Bellamy-Birell	May 15
5018 The Awakening of Jim Burke—Jack Holt	May 20
5207 Justice of the Range—Tim McCoy	May 25
5208 Range War—Tim McCoy	June 28

First National Features

(321 W. 44th St., New York, N. Y.)

859 Living on Velvet—Francis-William	Mar. 2
874 While the Patient Slept—MacMahon-Kibbee-Talbot	Mar. 9
851 Gold Diggers of 1935—Powell-Menjou	Mar. 16
870 Traveling Saleslady—Blondell-Gargan	Apr. 6
879 The Case of the Curious Bride—William	Apr. 13
853 Go Into Your Dance (Casino de Paree)—Jolson-Keeler	Apr. 20
875 Mary Jane's Pa (Wanderlust)—Kibbee	Apr. 27
880 G-Men—Cagney-Dvorak-Lindsay	May 4
852 Black Fury (Black Hell)—Muni-Morley-Gargan	May 18
856 In Caliente—Del Rio-O'Brien-Farrell	May 25
858 The Girl from 10th Avenue (Leslie Howard)—Davis-Hunter	June 1
867 Oil for the Lamps of China—O'Brien	June 8

Fox Features

(444 W. 56th St., New York, N. Y.)

530 Baboona—Mr. and Mrs. Martin Johnson	Feb. 8
529 One More Spring—Gaynor-Baxter-King	Feb. 15
527 When a Man's a Man—George O'Brien	Feb. 15
531 Little Colonel—Temple-L. Barrymore	Feb. 22
No release set for	Mar. 1
532 Great Hotel Murder (Recipe for Murder)	
—Lowe-MacLaglen-Carlisle	Mar. 8
No release set for	Mar. 15
533 Life Begins at 40—Rogers-Hudson	Mar. 22
534 George White's Scandals—Dunn-Faye	Mar. 29
537 \$10 Raise—Horton-Morley-Dinehart	Apr. 5
536 It's a Small World—Spencer Tracy	Apr. 12
535 Spring Tonic—Ayres-Trevor	Apr. 19
No release set for	Apr. 26
No release set for	May 3
540 Ladies Love Danger (Secret Lives)—Mona Barrie-Gilbert Roland (reset)	May 10
538 Cowboy Millionaire—George O'Brien	May 10
539 Our Little Girl—Temple-Ames (reset)	May 17
528 Daring Young Man—Dunn-Clarke-Hamilton	May 24
541 Under the Pampas Moon—Baxter-Gallian	May 31
542 Doubting Thomas—Will Rogers	June 7

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Princess Charming—Laye-Wilcoxson	Jan. 30
Jack Ahoy—Jack Hulbert	Feb. 8
The Man Who Knew Too Much—Banks-Best	Mar. 21

Invincible Features

(1540 Broadway, New York, N. Y.)

The Ghost Walks—Miljan-Collier	Dec. 1
Symphony of Living—Brent-Shean	Feb. 1
Public Opinion—Grey-Wilson-Wilbur	Mar. 15
Death From a Distance—Hopton-Lane	Apr. 25

Liberty Features

(1776 Broadway, New York, N. Y.)

1001 Cheaters—Bill Boyd-Dorothy Mackaill.....	July 1
1002 When Strangers Meet—Cromwell-Judge	July 20
1003 Take the Stand—LaRue-Todd	Sept. 7
1006 Two Heads on a Pillow—Hamilton-Jordan.....	Oct. 2
1004 No Ransom—Hyams-Holmes	Oct. 8
1005 Once to Every Bachelor—Hamilton-Nixon.....	Dec. 14
1009 Sweepstake Annie—Nixon-Brown	Mar. 1
1007 School for Girls—Fox-Kelly	Mar. 22
1008 Without Children—Churchill-Cabot (re).....	May 1
1010 Dizzy Dames—Rambeau-McKinney (reset).....	May 15

Majestic Features

(1270 Sixth Ave., New York, N. Y.)

The Scarlet Letter—Moore-Albright	Sept. 14
She Had to Choose—Crabbe-Jewell	Sept. 18
Night Alarm—Judith Allen-Bruce Cabot	Dec. 15
The Perfect Clue—Manners-Gallagher	Jan. 15
Mutiny Ahead—Hamilton-Burke	Feb. 2
Motive For Revenge—Cook-Hervey	Not yet set

Mascot Features

(1776 Broadway, New York, N. Y.)

In Old Santa Fe—Ken Maynard-Evelyn Knapp.....	Nov. 1
The Marines Are Coming (The Marines Have Landed)—Haines-Armita	Nov. 20
Little Men—Moore-Morgan-Durand	Dec. 25
Behind the Green Lights—Allen-Blackmer	Mar. 25
One Frightened Night—Grapewin-Carlisle	May 6

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1933-34 Season

420 Vanessa: Her Love Story—Hayes-Montgom.....	Mar. 1
418 Reckless—Harlow-Powell-Tone-Robson	Apr. 19
409 No More Ladies—Crawford-Montgomery	June 14
(More to come)	

1934-35 Season

544 Society Doctor—Morris-Bruce	Jan. 25
543 Sequoia—Jean Parker	Feb. 1
523 Winning Ticket—Carrillo-Fazenda	Feb. 8
545 Shadow of Doubt—Cortez-Bruce	Feb. 15
516 After Office Hours—Gable-C. Bennett	Feb. 22
547 Times Square Lady—Taylor-Bruce	Mar. 8
546 The Casino Murder Case—Lukas-Jewell	Mar. 15
504 West Point of the Air—Beery-O'Sullivan.....	Mar. 22
537 Naughty Marietta—MacDonald-Eddy	Mar. 29
549 One New York Night (Mystery in Room 309)—Merkel-Tone (reset)	Apr. 5
548 Baby Face Harrington—Butterworth	Apr. 12
501 Mark of the Vampire—L. Barrymore-Allan (reset)	Apr. 26
551 Vagabond Lady—Young-Venable-Denny	May 3
550 Age of Indiscretion—Lukas-Evans-Robson.....	May 10
509 The Flame Within—Harding-Marshall.....	May 17
510 Murder in the Fleet—Parker-Taylor	May 24
502 Public Hero Number One—L. Barrymore.....	May 31
No release set for.....	June 7

Monogram Features

(1270 Sixth Ave., New York, N. Y.)

3011 Million Dollar Baby—Walker-Judge	Jan. 15
3018 Women Must Dress—Gombell-Gordon	Feb. 1
3034 Rainbow Valley—John Wayne (52 min.).....	Mar. 15
3003 Nut Farm—Wallace Ford	Mar. 25
3017 Great God Gold—Blackmer-Sleeper	Apr. 15
3025 Mystery Man—Armstrong-Doyle	Apr. 25
3013 Hoosier Schoolmaster—Henry-Foster	May 15
3016 Honeymoon Limited—Hamilton-Hervey	June 1
3004 The Healer—Bellamy-Morley	June 15
3033 Dawn Rider—John Wayne	June 20
3002 Keeper of the Bees—Furness-Hamilton	July 15
3036 Paradise Canyon—John Wayne	July 20

Paramount Features

(1501 Broadway, New York, N. Y.)

3416 The President Vanishes—Byron-Arnold.....	Jan. 11
3427 The Lives of a Bengal Lancer—Cooper.....	Jan. 18
3426 The Gilded Lily—Colbert-MacMurray.....	Jan. 25
3424 Wings in the Dark—Grant-Loy-Karns	Feb. 1
3428 Rocky Mountain Mystery—Randolph Scott.....	Feb. 8
3429 Rumba—Raft-Lombard-Margo	Feb. 15
3430 All the King's Horses—Brisson-Ellis.....	Feb. 22
3432 Car 99—Standing-MacMurray	Mar. 1
3431 Ruggles of Red Gap—Laughton-Ruggles.....	Mar. 8
3434 Love in Bloom—Burns-Allen-Lee	Mar. 15
3433 Mississippi—Crosby-Fields-Burnett	Mar. 22
3436 McFadden's Flats—Kelly-Furness	Mar. 29
No release set for.....	Apr. 5
3438 Hold 'Em Yalc—Ellis-Romero-Crabbe	Apr. 12
3435 Private Worlds—Colbert-McCrea-Boyer	Apr. 19
3439 Four Hours to Kill—Barthelme (re)	Apr. 19
3440 Stolen Harmony—Raft-Bernie (reset)	Apr. 26
3441 The Devil is a Woman—Dietrich	May 3
3425 Once in a Blue Moon—Savo	May 10
3442 Goin' To Town—Mae West	May 17
3443 People Will Talk—Ruggles-Boland	May 24
3444 The Glass Key—Raft-Arnold-Dodd	May 31
(3437 "The Scoundrel" has been postponed)	

RKO Features

(1270 Sixth Ave., New York, N. Y.)

512 The Little Minister—Hepburn-Beale	Dec. 28
516 West of the Pecos—Dix-Sleeper	Jan. 4
518 Romance in Manhattan—Lederer-Rogers	Jan. 11
519 Grand Old Girl—Robson-Carlisle	Jan. 18
520 Enchanted April—Harding-Morgan	Feb. 1
521 Gigolette—Ames-Bellamy-Cook	Feb. 15
522 Murder on a Honeymoon—Oliver-Gleason	Feb. 22
523 Captain Hurricane—Barton-Mack	Mar. 1
524 Roberta—Dunne-Astaire-Rogers	Mar. 8
527 The People's Enemy—Douglas-Lee (70 min.)	Mar. 15
525 A Dog of Flanders—Thomas-Heggie	Mar. 22
526 Laddie—Beal-Stuart	Apr. 5
529 Star of Midnight—Powell-Rogers	Apr. 19
531 Strangers All—Robson-Foster	Apr. 26
528 Chasing Yesterday—Shirley-Heggie	May 3
530 Village Tale—Scott-Johnson.....	May 10
532 The Informer—McLaglen-Angel-Foster	May 24

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Mighty Barnum—Beery-Menjou-Bruce	Dec. 25
Kid Millions—Cantor-Merman-Sothorn	Dec. 28
Clive of India—Ronald Colman	Jan. 25
The Scarlet Pimpernel—Howard-Oberon.....	Feb. 15
Folies Bergere—Chevalier-Oberon	Feb. 22
Wedding Night—Anna Sten-Gary Cooper	Mar. 8
Les Miserables—F. March-C. Laughton	Apr. 21
Cardinal Richelieu—George Arliss	Apr. 28
Thunder in the East—Boyer-Oberon	May 13
Let 'Em Have It—Bruce-Arlen-Cabot	May 17
Brewster's Millions—Buchanan-Damita	May 20
Escape Me Never—Elizabeth Bergner	June 14
Call of the Wild—Gable-Young-Oakie (reset).....	August

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A8025 I've Been Around—Morris-Hudson.....	Dec. 31
A8036 Straight from the Heart—Astor	Jan. 14
A8032 A Notorious Gentleman (At Your Service)—Bickford-Vinson	Jan. 21
A8024 The Mystery of Edwin Drood—Rains	Feb. 4
A8031 Rendezvous at Midnight (Joy of Living)—Bellamy-Hudson	Feb. 11
A8083 The Crimson Trail—Buck Jones (57½ m.)	Feb. 11
A8003 The Good Fairy—Sullavan-Marshall	Feb. 18
A8019 Transient Lady—Raymond-Hull	Mar. 4
A8008 Night Life of the Gods—McKinney	Mar. 11
A8023 It Happened in New York—Talbot	Mar. 18
A8013 Princess O'Hara—Morris-Parker	Apr. 1
A8084 Stone of Silver Creek—Jones (61½ m.).....	Apr. 15
A8012 Mr. Dynamite (Zest)—Lowe-Dixon	Apr. 22
A8009 Bride of Frankenstein—Karloff (re)	May 6
A8017 Chinatown Squad (Keep On Dancing)—Talbot-Hobson (67 min.)	May 20
A8085 Border Brigands—Buck Jones	May 27
A8011 Alias Mary Dow (Fanny)—Eilers-Milland	May 27
A8015 Werewolf of London (Moon Mullins)—Hull-Oland (reset)	June 3

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

827	The White Cockatoo—Muir-Cortez	Jan. 19
828	The Right to Live—Hutchinson-Brent.....	Jan. 26
816	Devil Dogs of the Air—Cagney-O'Brien.....	Feb. 9
805	Sweet Music—Vallee-Dvorak-Sparks	Feb. 23
823	A Night at the Ritz (King of the Ritz) —Gargan-Ellis-Jenkins	Mar. 23
829	The Florentine Dagger—Woods-Lindsay	Mar. 30
824	Dinky—Cooper-Astor-Pryor	May 11
815	Alibi Ike (Earthworm Tractors)—Joe E. Brown	June 15
808	Stranded—Francis-Brent-Ellis-Woods	June 22

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5703	Snapshots No. 3—(10 min.)	Nov. 23
5904	Laughing with Medbury at a County Fair— (9½ min.)	Dec. 7
5354	Life's Last Laughs No. 4—(8 min.)	Dec. 12
5302	Babes at Sea—Color Rhapsody (7½ min.) ..	Dec. 12
5804	Thrill Flashes—Sport Thrills (9½ min.) ..	Dec. 12
5404	Spice of Life No. 4—(8 min.)	Dec. 13
5602	The Happy Butterfly—Scrappys cart. (7m) ..	Dec. 20
5504	Goofy Gondolas—K. Kat cart. (6½ min.) ..	Dec. 21
5704	Snapshots No. 4—(9 min.)	Dec. 21
5403	Spice of Life No. 3—(8 min.)	Dec. 29
5905	Laughing with Medbury in Hollywood (9½ min.)	Jan. 4
5355	Life's Last Laughs No. 5—(8½ min.)	Jan. 4
5805	When Men Fight—Sport Thrills (10 min.) ..	Jan. 4
5603	The Gloom Chasers—Scrappys cart. (7m) ..	Jan. 18
5705	Snapshots No. 5—(9½ min.)	Jan. 18
5303	Shoemaker and the Elves—Color Rhap. (8½ min.)	Jan. 20
5405	Spice of Life No. 5—(10 min.)	Jan. 20
5356	Life's Last Laughs No. 6—(9½ min.)	Feb. 1
5505	The Bird Man—K. Kat cartoon—(6½ m.) ..	Feb. 1
5806	Pardon My Grip—Sport Thrills (10½ m.) ..	Feb. 1
5706	Snapshots No. 6—(9 min.)	Feb. 22
5406	Spice of Life No. 6—(7 min.)	Mar. 1
5604	Gold Getters—Scrappys cartoon (9 min.) ..	Mar. 1
5807	Air Thrills—Sport Thrills (9½ min.)	Mar. 1
5707	Snapshots No. 7—(10 min.)	Mar. 15
5506	Hot Cha Melody—K. Kat cart. (6½ min.) ..	Mar. 15
5304	The Make Believe Revue—Color Rhapsody (8½ min.)	Mar. 22
5808	Hold That Shark—Sport Thrills (9 min.) ..	Mar. 29
5906	Laughing with Medbury in the Old Days— (9 min.)	Apr. 1
5605	Graduation Exercises—Scrappys (6½m.) ..	Apr. 12
5708	Snapshots No. 8—(10 min.)	Apr. 12
5407	Spice of Life No. 7—(6½ min.)	Apr. 25
5507	The Peace Conference—K. Kat cart. (6½m.)	Apr. 26
5709	Snapshots No. 9—(9½ min.)	May 10
5305	A Cat, A Mouse, and A Bird—Color Rhapsody	May 10
5809	Flying Feet—Sport Thrills	May 15
5508	The King's Jester—K. Kat cartoon	May 20
5606	Scrappy's Ghost Story—Scrappys cartoon...	May 24

Columbia—Two Reels

5105	In the Dog House—Clyde com. (17½ min.) ..	Dec. 1
5106	Three Little Pigs—Stooges (18½ min.)	Dec. 8
5107	Shivers—Langdon comedy (18 min.)	Dec. 24
5108	One Too Many—Errol comedy (19 min.) ..	Dec. 28
5109	Horses Collars—Stooges (18½ min.)	Jan. 10
5110	His Old Flame—Murray No. 1 (19 min.) ..	Jan. 25
5111	I'm a Father—Clyde No. 3 (19½ min.)	Feb. 7
5112	Restless Knights—Stooges (16½ min.)	Feb. 20
5113	Gumshoes—All Star comedy (20 min.)	Mar. 1
5114	His Bridal Sweet—Langdon com. (17½ m.) ..	Mar. 15
5115	Pop Goes the Easel—Stooges (18½ min.) ..	Mar. 29
5116	Old Sawbones—Clyde comedy (17 min.)	Apr. 11
5117	Uncivil Warriors—Stooge com. (19 min.) ..	Apr. 25
5118	The Leathernecker—Langdon comedy	May 9

First Division—Two Reels

(1270 Sixth Ave., New York, N. Y.)

1	March of Time—(17 min.)	Feb. 1
2	March of Time—(23 min.)	Mar. 8
3	March of Time—(22 min.)	Apr. 19
4	March of Time	May 31

Fox—One Reel

1405	Casting for Luck—Adv. News Camera (10m)	Jan. 25
5512	What a Night—Terrytoon (6½ min.)	Jan. 25
5513	The Bull Fight—Terrytoon (6 min.)	Feb. 8
1406	Tracking the Explorers—Adventures of a News Cameraman (10 min.)	Feb. 8
5514	Fireman Save My Child—Terrytoon (6 m.) ..	Feb. 22
5606	Chums—Treasure Chest (9½ min.)	Mar. 1
5515	The Moth and the Spider—Terrytoon (6 m.)	Mar. 8
5908	The Old Camp Ground—Song Hit (9½ m.) ..	Mar. 15
5516	Old Dog Tray—Terrytoon (6 min.)	Mar. 22
5517	Flying Oil—Terrytoon cart. (6 min.)	Apr. 5
5909	Fireman's Day Off—Song Hit (10½m) (re)	Apr. 12
5518	Five Puplets—Terrytoon cart. (6 min.) ..	Apr. 19
5607	Taming the Wild—Treasure Chest (8½m.) ..	Apr. 26
5910	The Life of the Party—Song Hit (9m.)	Apr. 26
5519	Peg Leg Pete The Pirate—Terrytoon (6½m)	May 3
5608	Personality and the Pen—Treas. Chest.....	May 10
5520	A Modern Red Riding Hood—Terrytoon 6m	May 17
5609	Ski-Scrapers—Treasure Chest	May 24
5521	Opera Night—Terrytoon	May 31

Fox—Two Reels

5110	One Run Elmer—Keaton comedy (20 m.) ..	Feb. 22
5111	Object Not Matrimony—Truex c. (19½m)	Mar. 1
5207	An Ear for Music—Howard com. (19 min.) ..	Mar. 8
5112	Hayseed Romance—Keaton com. (20½ m.) ..	Mar. 15
5113	Hail Brothers—Gilbert comedy (20 min.) ..	Mar. 22
5114	A Nose for News—Joe Cook com. (18m.) ..	Apr. 5
5115	Only the Brave—Ernest Truex (17m.)	Apr. 19
5116	Tars and Stripes—Buster Keaton (21m.) ..	Apr. 19
5208	Grooms in Gloom—Tom Howard (17½m.) ..	May 10
5310	Love in a Hurry—Mirthquake	May 17
5311	It Never Rains—Junior Coghlan	May 24
5117	Dame-Shy—Buster West	May 31

Metro-Goldwyn-Mayer—One Reel

M-125	Rugby—Oddities (10 min.)	Dec. 15
W-145	A Toyland Broadcast—Cartoon (8 min.) ..	Dec. 22
T-115	Zeeland-The Hidden Paradise—Traveltalks (7 min.)	Jan. 5
M-126	(216) Motorcycle Cossacks—Oddities (9m)	Jan. 12
W-146	Hey, Hey Fever—Cartoons (9 min.)	Jan. 19
T-116	Rainbow Canyon—Traveltalks (8 min.) ..	Feb. 2
M-127	Windy—Oddities (11 min.)	Feb. 9
W-147	When the Cat's Away—Cartoons (9m)	Feb. 16
T-117	Colorful Guatemala—Traveltalks (9m) ..	Feb. 23
M-128	Donkey-Baseball—Oddities (8 min.)	Mar. 2
W-148	The Lost Chick—Cartoons (10 min.)	Mar. 9
T-118	Los Angeles-Wonder City of the West— Traveltalks (9 min.)	Mar. 16
M-129	Sporting Nuts—Oddities (9 min.)	Mar. 23
W-149	The Calico Dragon—Cartoons (8 min.) ..	Mar. 30
M-130	Not Yet Titled—Oddities	Apr. 6
W-150	Good Little Monkeys—Cartoons (9m.) ..	Apr. 13

(A-105 Goofy Movies No. 11, and A-106 Goofy Movies No. 12, listed in the last Index as December 29 and January 26 releases respectively, have been withdrawn.)

Metro-Goldwyn-Mayer—Two Reels

C-42	The Ballad of Paducah Jail—Cobb (19m) ..	Oct. 20
R-52	My Grandfather's Clock—Revue (17 min.) ..	Oct. 27
C-23	Mama's Little Pirate—Our Gang (18 min.) ..	Nov. 3
C-33	Done in Oil—Todd-Kelly (18 min.)	Nov. 10
C-13	Fate's Fathead—C. Chase com. (18 min.) ..	Nov. 17
C-43	You Bring the Ducks—Cobb com. (16 m.) ..	Nov. 24
R-53	Star Night at the Coconut Grove—Musical Revue (21 min.)	Dec. 1
C-24	Shrimps for a Day—Our Gang com. 21m. ..	Dec. 8
C-34	Bum Voyage—Todd-Kelly com. (20 min.) ..	Dec. 15
C-14	The Chases of Pimple Street—Chase 20m. ..	Jan. 5
R-54	Gypsy Night—Musical Revue (18 min.)	Jan. 12
C-25	Anniversary Trouble—Our Gang (20 min.) ..	Jan. 19
C-35	Treasure-Blues—Todd-Kelly com. (19m.) ..	Jan. 26
C-15	Okay Toots—C. Chase comedy (17 min.) ..	Feb. 2
C-2	Fixer-Uppers—Laurel-Hardy com. (21 m.) ..	Feb. 9
R-55	Not Yet Titled—Musical Revue	Feb. 16
C-26	Beginner's Luck—Our Gang com. (19m.) ..	Feb. 23
C-36	Sing, Sister, Sing—Todd-Kelly com. 21m. ..	Mar. 2
C-16	Poker at Eight—C. Chase comedy	Mar. 9
C-3	Not Yet Titled—Laurel-Hardy comedy	Mar. 16
R-56	Not Yet Titled—Musical Revue	Mar. 23
C-37	The Tin Man—Todd-Kelly com. (15 min.) ..	Mar. 30

(C-44 listed in the last Index as an untitled Cobb to be released December 29 has been withdrawn.)

Paramount—One Reel

C4-4 The Song of the Birds—Co. Classic (7½ m.) .Mar. 1
V4-17 The Superstition of the Rabbit's Foot—
Varieties (7 min.)Mar. 8
T4-8 Stop That Noise—Boop cartoon (6 min.) ...Mar. 15
V4-16 Strings and Strains—Varieties (10 min.) ..Mar. 22
A4-12 Hark Ye, Hark—Headliner (7½ min.) ...Mar. 22
R4-9 Sporting Sounds—Spotlight (9½ min.) ...Mar. 22
E4-8 Pleased to Meet Chal—Popeye (6½ min.) .Mar. 22
P4-9 Paramount Pictorial No. 9—(10 min.)....Mar. 29
V4-18 "Shorty on the Farm"—Varieties (8½ m.) .Apr. 5
A4-13 Melody Magic—Headliner (9½ min.)Apr. 12
V4-19 Screen Souvenirs No. 4—(8½ min.).....Apr. 19
R4-10 Nerve Control—Spotlight (10 min.).....Apr. 19
T4-9 Swat the Fly—Boop cartoon (5½ min.)...Apr. 19
P4-10 Paramount Pictorial No. 10—(9½ min.)...Apr. 26
E4-9 The Hyp-Nut-Tist—Popeye cart. (6½ m.) .Apr. 26
V4-20 Manhattan Rhythm—Varieties (9 min.) ...May 3
A4-14 Is My Face Black—Headliner (9½m.)....May 3
C4-5 The Kids in the Shoe—Color Classic (7 m.) May 10
V4-21 Broadway Highlights—Varieties (10m.)...May 17
R4-11 Animal Intelligence—Spotlight (9½m.)...May 17
A4-15 Not Yet Titled—Headliner.....May 24
P4-11 Paramount Pictorial No. 11—(10 min.)May 24
T4-10 No! No! A Thousand Times No!—Betty
Boop cartoon (6½ min.).....May 24
V4-22 Popular Science—Varieties (10 min.)....May 31
E4-10 Choose Your "Weppins"—Popeye (6m.)...May 31
V4-23 No Motor to Guide Me—Varieties.....June 7
R4-12 Top Form—Rice Spotlight (9½ min.)....June 7
V4-24 Famous People at Play—Varieties.....June 14

RKO—One Reel

54601 Pharaoh Land—Vag. Easy Aces No. 1 (9½m)Feb. 22
54212 Dumbell Letters No. 12—(4½ min.)Mar. 1
54305 Japanese Lantern—Rainbow Par. (8 m.)...Mar. 8
54213 Dumbell Letters No. 13—(4½ min.)Mar. 15
54404 The Saar—Vagabond No. 4—(11 min.) ...Mar. 22
54214 Dumbell Letters No. 14—(4½ min.)Mar. 29
54504 Pathe Topics—(10 min.)Apr. 5
54306 Spinning Mice—Rainbow Parade (7½m.)...Apr. 5
54215 Dumbell Letters No. 15—(4 min.).....Apr. 12
54602 The Topnotcher—Vag. Easy Aces (11m.)...Apr. 19
54216 Dumbell Letters No. 16—(4 min.).....Apr. 26
54307 Picnic Panic—Rainbow Parade (8½m.)...May 3
54217 Dumbell Letters No. 17—(4½ min.).....May 10
54405 Jamaica—Vagabond No. 5 (9½ min.).....May 17
54218 Dumbell Letters No. 18—(4 min.).....May 24
54308 The Merry Kittens—Rainbow Par. (7m.)...May 31
54505 Pathe Topics.....May 31
54219 Dumbell Letters No. 19—(4½ min.).....June 7
54603 Little New New York—Vag. Easy Aces 10m June 14
54220 Dumbell Letters No. 20—(5 min.).....June 21
54406 Roumania—Vagabond No. 6—(10½ min.) .June 28

RKO—Two Reels

53804 Raised & Called—Chic Chandler (20 m.) ..Mar. 22
53304 South Seasickness—E. Kennedy (20½ m.) .Mar. 29
53604 Wig Wag—Doc Granger (19½ min.)Apr. 12
53203 Flying Down to Zero—Clark & McCullough
(19 min.)Apr. 19
53504 Hit And Rum—Leon Errol (19 min.).....Apr. 26
53305 Sock Me To Sleep—Ed. Kennedy (19½m.) May 17
53605 Pickled Peppers—Blonde & Redhead 19½ June 7
53204 Alibi Bye Bye—Clark-McCullough (21½m. June 14

United Artists—One Reel

22 Goddess of the Spring—S. Symphony (9½m.) ..Nov. 1
27 The Dog Napper—Mickey Mouse (7½ min.) ..Nov. 10
28 Two-Gun Mickey—Mickey Mouse (9 min.)Dec. 22
23 The Tortoise and the Hare—S. Symp. (8½m.) .Jan. 10
29 Mickey's Man Friday—M. Mouse (7½ min.) .Jan. 17
30 Mickey's Service Station—M. Mouse (8m.) ..Mar. 15
24 (23) The Golden Touch—S. Symphony (8m.) ..Mar. 21
25 The Robber Kitten—S. Symphony (7½ min.) .Apr. 18
31 Mickey's Kangaroo—M. Mouse (8½ min.)...Apr. 20
26 Water Babies—S. Symphony (8 min.).....May 16

(Because of an omission of one release it has been necessary to go back to the February 16 Index in order to list all the releases in order.)

(End of season)

Beginning of 1935-36 Season

1 The Band Concert—Mickey Mouse (9 min.)...Feb. 21

Universal—One Reel

A8226 Do a Good Deed—Oswald cartoon (7 m.) .Mar. 25
A8278 Going Places with Lowell Thomas No. 8
(10½ min.)Mar. 25
A8258 Stranger Than Fiction No. 8—(10 min.)...Apr. 1
A8259 Stranger Than Fiction No. 9—(9 min.)...Apr. 22
A8203 Candyland—Cartune Classic (8½ min.)...Apr. 22
A8227 Elmer the Great Dane—Oswald cart 8½m. Apr. 29
A8279 Going Places with Lowell Thomas No. 9..May 27
A8204 Springtime Serenade—Cartune cl. (8m.)..May 27
A8260 Stranger Than Fiction No. 10.....June 3
A8228 Towne Hall Follies—Oswald cartoon....June 3
A8280 Going Places with Lowell Thomas No. 10..June 17

Universal—Two Reels

A8607 Into the Depths—Rustlers No. 7 (18 m.)..Mar. 4
A8608 Paths of Peril—Rustlers No. 8 (17½ m.)..Mar. 11
A8118 Telephone Blues—comedy (19 min.).....Mar. 13
A8609 The Snake Strikes—Rustlers No. 9 (19m.) .Mar. 18
A8610 Riding Wild—Rustlers No. 10 (17½m.) ..Mar. 25
A8119 Old Age Pension—Armetta com. (21m.)..Mar. 27
A8611 The Rustlers Clash—Rustlers No. 11 19m. Apr. 1
A8612 Law and Order—Rustlers No. 12 (18m.)..Apr. 8
A8120 Desert Harmonies—comedy (19½ min.)..Apr. 10
A8701 Shipwrecked—Call of the Savage No. 1—
Special 3 reels (27½ min.).....Apr. 15
A8702 Captured by Cannibals—Call No. 2 (21m.)..Apr. 22
A8703 Stamping Death—Call No. 3 (18½m.)...Apr. 29
A8704 Terrors of the Jungle—Call No. 4 (17m.)..May 6
A8122 Here's the Gang—comedy (18 min.).....May 8
A8705 The Plunge of Peril—Call No. 5 (18½m.) .May 13
A8706 Thundering Waters—Call No. 6 (17 min.) .May 20
A8123 Would You Be Willing?—mus. com. (17m.) .May 22
A8707 The Hidden Monster—Call No. 7 (18½m.) .May 27
A8708 Jungle Treachery—Call No. 8 (16½m.)...June 3
A8124 Not Yet Titled—comedyJune 5
A8709 The Avenging Fire God—Call No. 9.....June 10

(A8121 "Bring 'Em Back a Lie" listed in the last Index as an April 24 release has been postponed. The running time is 17 min.)

Vitaphone—One Reel

9618 Eggs Mark the Spot—Pepper Pot (11 min.) .Mar. 30
9806 Along Flirtation Walk—M. Melodies (7 m.) .Apr. 6
9908 Rimac's Rumba Orchestra—Melody Masters
(10 min.)Apr. 13
9509 Westward Bound—See America First 10½m. Apr. 13
9619 Some Bridge Work—Pepper Pot (11 min.)...Apr. 13
9706 Buddy in Africa—Looney Tunes (6½m.)....Apr. 20
9620 Vaudeville Reel No. 4—P. Pot (11 min.)...Apr. 27
9510 Remember the Maine—See America (9½m.) .May 4
9807 My Green Fedora—Merrie Melody (7½m.) .May 4
9621 Kings of the Turf—Pepper Pot.....May 11
9910 Freddy Martin & Orchestra—Melody Masters
(10 min.)May 11
9707 Buddy's Lost World—Looney Tune (7½m.) .May 18
9622 Two Boobs in a Balloon—Bergen (10m.)...May 25
9511 The Yanks Are Coming—See America First June 1
9624 Moving Melodies—musicalJune 8
9911 The Wishing Stone—Dave Apollon and his band
June 8
9808 Into Your Dance—Merrie MelodyJune 8
9512 Not Yet Titled—See America First.....June 22
9623 All Colored Vaudeville—P. Pot.....June 22
9708 Buddy's Bug Hunt—Looney Tune.....June 22

Vitaphone—Two Reels

9128 Shoe String Follies—Peabody (20 min.)Feb. 16
9125 In the Spotlight—Hal LeRoy (18 min.)Feb. 23
9121 Mr. & Mrs. Melody—Bailey-Sims (20m.) ...Mar. 2
9130 Singing Silhouette—Bwav. Brev. (22 m.)...Mar. 16
9106 Gypsy Sweetheart—Bwav. Brev. (18 min.) .Mar. 30
9129 Castle of Dreams—Bwav. Brev. (22m.)....Apr. 6
9213 The Old Gray Mare—Big V com. (21m.)....Apr. 6
9218 Get Rich Quick—Big V com. (18½m.).....Apr. 20
9111 In This Corner—Bwav. Brev. (19½m.)....Apr. 27
9126 Cure It With Music—Bwav. Brev. (22m.)...Apr. 27
9203 Why Pay Rent—Roscoe Ates (22 m.).....May 4
9118 Main Street Follies—LeRoy (21½ min.)...May 11
9109 The Love Department—B. Claire.....May 18
9110 Fifty Dollar Bill—Bwav. Brev.May 25
9210 Pretty Polly—Polly MoranJune 1
9117 Better Than Gold—Bwav. Brev.June 8
9206 Serves You Right—S. HowardJune 15
9107 Springtime in Holland—D. DareJune 22
9102 Revue—Ray PerkinsJune 29

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

345 Wednesday ...Apr. 17
346 Saturday ...Apr. 20
347 Wednesday ...Apr. 27
348 Saturday ...May 4
349 Wednesday ...May 11
350 Saturday ...May 18
351 Wednesday ...May 25
352 Saturday ...June 1
353 Wednesday ...June 8
354 Saturday ...June 15
355 Wednesday ...June 22
356 Saturday ...June 29
357 Wednesday ...July 6
358 Saturday ...July 13
359 Wednesday ...July 20

Pathe News

55276 Wed. (E.) .Apr. 17
55177 Sat. (O.) .Apr. 20
55278 Wed. (E.) .Apr. 24
55179 Sat. (O.) .Apr. 27
55280 Wed. (E.) .May 1
55181 Sat. (O.) .May 4
55282 Wed. (E.) .May 8
55183 Sat. (O.) .May 11
55284 Wed. (E.) .May 15
55185 Sat. (O.) .May 18
55286 Wed. (E.) .May 22
55187 Sat. (O.) .May 25
55288 Wed. (E.) .May 29
55189 Sat. (O.) .June 1
55290 Wed. (E.) .June 5

Paramount News

74 Wednesday ...Apr. 17
75 Saturday ...Apr. 20
76 Wednesday ...Apr. 24
77 Saturday ...Apr. 27
78 Wednesday ...May 1
79 Saturday ...May 4
80 Wednesday ...May 8
81 Saturday ...May 11
82 Wednesday ...May 15
83 Saturday ...May 18
84 Wednesday ...May 22
85 Saturday ...May 25
86 Wednesday ...May 29
87 Saturday ...June 1
88 Wednesday ...June 5

Metrotone News

260 Saturday ...Apr. 20
261 Wednesday ...Apr. 24
262 Saturday ...Apr. 27
263 Wednesday ...May 1
264 Saturday ...May 4
265 Wednesday ...May 8
266 Saturday ...May 11
267 Wednesday ...May 15
268 Saturday ...May 18
269 Wednesday ...May 22
270 Saturday ...May 25
271 Wednesday ...May 29
272 Saturday ...June 1
273 Wednesday ...June 5

Fox Movietone

62 Saturday ...Apr. 20
63 Wednesday ...Apr. 24
64 Saturday ...Apr. 27
65 Wednesday ...May 1
66 Saturday ...May 4
67 Wednesday ...May 8
68 Saturday ...May 11
69 Wednesday ...May 15
70 Saturday ...May 18
71 Wednesday ...May 22
72 Saturday ...May 25
73 Wednesday ...May 29
74 Saturday ...June 1
75 Wednesday ...June 5

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor
Established July 1, 1919
PENNSYLVANIA 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, MAY 25, 1935

No. 21

A Pamphlet of the Hays Association on Block-Booking

Several friends of mine not connected with the motion picture industry but in sympathy with our efforts to abolish block-booking and blind-selling have sent me copies of a pamphlet entitled "What Do You Know About Block-Booking?" presumably put out by the Hays association in an effort to defend this system of selling pictures and thus diminish the chances of the Pettengill Bill's becoming a law.

One of them, editor of a very influential religious publication (the name of it will be given in a forthcoming issue) requested me to write an article to be published in his paper. Another, a prominent Catholic clergyman of this state, connected with the movement for clean pictures, has requested me to reply to the statements in that pamphlet through the columns of HARRISON'S REPORTS and I have decided to accept his suggestion.

Before starting to refute the statements in that pamphlet, allow me to call your attention to the fact that the pamphlet, although put out by the Hays Association, is anonymous. And I believe that it is hardly necessary for me to tell you what the world thinks of those who send out anonymous communications.

Let us now delve into the statements:

Under the heading, "Why Has This Business Practice Come to Be Discussed As A Social Welfare Problem?" the author of the pamphlet replies as follows:

"Because certain exhibitors over the country have told groups interested in better pictures that they are compelled by contract to show whatever was listed in their block-booking agreement. So, says the exhibitor, the entire blame for critical pictures lies with the method of distribution, of which he claims to be a victim.

"This seems, if you jump at it, an easy way out. Abolish block-booking and you abolish bad pictures. The exhibitor will always select the good. Such is the reasoning of socially minded opponents of block-booking."

The author then proceeds to prove to the readers of this pamphlet, under the heading, "What Are Good Pictures," how insincere these exhibitors are. He says:

"Here is the first source of misunderstanding.

"To the socially minded, 'good' means ethically right. To most exhibitors 'good' means a picture that brings big box office returns.

"So the two are not talking the same language."

In plain words, the author of the pamphlet implies that you, the independent theatre owners, are not sincere when you state that block-booking prevents you from showing good pictures because to you "good" means one thing and to the "socially minded" another, and that all those civic, fraternal or religious organizations who believe you and are helping you get rid of the system have been misled by you.

I have heard of many wrong things in other industries but I have never heard that the leaders of them attempt to undermine the credit and the reputation of their customers. It remained for the motion picture industry to set a new standard of ethics.

What are the "socially minded," as the Hays association calls them? Are they those who believe what you and your friends tell them? Of course not! It is those who swallow whatever the Hays association hands them.

Assuming that the author of this pamphlet is right when he says that you are insincere in your protestations against block-booking and blind-selling, why should they object to its abolition when by that they give the public an oppor-

tunity to find you out? For when this system of film barter is abolished, the responsibility for the moral tone of the entertainment that will be shown in your theatres will rest upon you, the independent exhibitors. The author of this bulletin, however, does not want to take such a chance; he merely wants to convince those who are unacquainted with the facts that you want the abolition of block-booking only because you hope that you "may secure pictures retail at wholesale prices" (Fourth page, second line, first paragraph) under the heading "Why Do Some Exhibitors Oppose Block-Booking?") But by such a statement he again shows inconsistency, for under the heading "What is Block-Booking," on the first page, he says that it "is the wholesale renting of pictures by which the exhibitor contracts to take two or more or all the pictures offered by a certain distributor, thus securing them more cheaply than if they were rented singly." If the exhibitor can get his pictures "more cheaply" with block-booking in force, why should they agitate its abolition? It is not reasonable to assume that a body of business men should demand the abolition of a barter system that enables them to buy their product at low prices.

Notice that the author of this bulletin states in the preceding quotation "two or more." You know, of course, that there is no such thing as "two or more." But this author says it just the same, because he knows that of the thousands who will read it few of them will have an opportunity to read what your side has to say about it.

Under the heading, "Is Block-Booking Compulsory?" the author says: "The exhibitor is not obliged to buy in blocks. He usually chooses a block because like all wholesale buying, it costs less, saves him money, enables him to charge lower admission prices, and secures an assured supply of pictures. This security is essential to continuous operation. The distributor tries to sell all he can of his pictures. The size of the block which he succeeds in selling depends on the acceptability of the pictures and the terms at which they are offered; these terms depending on the seating capacity, location, admission cost, etc., of the particular theatre—in short the ability of the exhibitor to pay." The author then brings the Music Hall in New York as an example to prove his point.

There is no greater misconception of an issue than that which comes when only half the facts are presented. In this instance, the author states that the terms distributor accepts for his films depend on seating capacity, location, admission cost, etc., statements which are true one hundred per cent. But what are we to think of his other statements, that is, that the "exhibitor is not obliged to buy in blocks?" If there were no such a thing as block-booking, why should you waste money and efforts, the efforts of yourselves and of other, to put through Congress a bill that will abolish block-booking? Why should this paper waste its time and hard-earned money besides to offset misleading statements made about the Pettengill Bill? Why should so many fraternal, civic, and religious organizations devote a great deal of their time to helping abolish this pernicious system of film barter?

Under the same heading ("Is Block-Booking Compulsory?") the author gives certain figures to further prove his point. During the 1933-34 season, he states, out of 37,179 exhibition contracts negotiated in 9 exchange territories, "25,422 or 68 per cent were for 1 to 19 pictures only; 11 per cent were for 11 to 20 pictures; 9 per cent were for 31 to 40 pictures; Less than 5 per cent were for more than 40 pictures."

Continued on Last Page

"Rustlers Paradise" with Harry Carey

(Ajax Pict., June 1; time, 56½ min.)

Fast action, suspense, and human interest are combined to make "Rustler's Paradise" a good western. Harry Carey is shown joining a gang of rustlers, ruthless killers, his purpose being to get the man he was after. The spectator is kept in suspense because of the danger to him when he shows the gang that he is their enemy. There are several exciting situations. One such situation is where Carey rushes to warn a ranch owner that the gang was on its way to take over his ranch. The human interest is awakened by the meeting of Carey and his daughter, whom he had not seen ever since she was taken away from him when a baby:—

For years Carey had been trailing the man who had taken his wife and child from him and finally locates him as the leader of a notorious gang of rustlers. He finds his daughter living with this man and being ill-treated by him. He eventually outwits the gang, flogs his enemy, first telling him who he is, and then turns them over to the Sheriff. He makes his identity known to his daughter, who is happy to know that such a kind man is her father.

Monroe Talbot wrote the story, Weston Edwards the screen play, and Harry Fraser directed it. In the cast are Gertrude Messinger, Edmund Cobb, Carmen Bailey, Theodore Lorch, and others.

Suitable for children and adolescents; also for Sundays where westerns are shown on that day. Suitability, *Class A*.

"Break of Hearts" with Katharine Hepburn and Charles Boyer

(RKO, May 31; time, 80 min.)

This should entertain the masses fairly well even though the story is the old familiar triangle drama,—done many times. RKO has given it a lavish production—the acting is good, and the musical score excellent. Since the role enacted by Charles Boyer is that of an orchestra conductor, the music fits into the plot and does not retard the action. As a matter of fact it adds to the romantic quality of the film. Katharine Hepburn fits the role of the young composer very well and should win back followers by her performance. Human interest is aroused by her unhappiness when she learns of her husband's infidelity. At first one loses respect for Boyer because of his indiscretion, but the fact that he later regrets his acts and suffers because of them makes one feel more sympathetically towards him:—

Boyer, a famous conductor, meets Miss Hepburn, an unknown and poor composer. He realizes that all the other women in his life meant nothing to him, and that he really loved Miss Hepburn. They marry and are very happy, until Miss Hepburn accidentally learns that Boyer had been seeing other women. She leaves him and goes to Europe, unable to forget him. She works in a music publishing house where she is found by John Beal, Boyer's friend, who loves her, too. She is ill and Beal takes her away; she becomes intimate with him. When Boyer returns to New York and finds out what had happened to his wife he is heartbroken. She goes to Reno and obtains a divorce, and he takes to drink, abandoning his work. She is about to marry Beal, but when she learns what had happened to Boyer she realizes she loves Boyer too much to desert him. She bids goodbye to Beal and remains with Boyer, who recuperates and goes back to his work at which he is acclaimed.

The story is by Lester Cohen, the screen play by Sarah Y. Mason, Victor Heerman and Anthony Veiller. Philip Moeller directed it and Pandro S. Berman is the producer. In the cast are Jean Hersholt, Sam Hardy, Inez Courtney, Helen Millard, Ferdinand Gottschalk and others.

Unsuitable for children, adolescents, or Sundays. It is adult entertainment. Suitability, *Class B*.

"Mutiny Ahead" with Neil Hamilton and Kathleen Burke

(Majestic, Feb. 2; time, 60½ min.)

Well produced, but only fair program entertainment. The fault lies in the plot construction, which is disconnected and at times ambiguous. The fact that Neil Hamilton (hero) at first is shown as gambling away his fortune, even stooping so low as to become connected with jewel thieves, makes him an unsympathetic character; even though he was forced into this, one does not condone such an act. However, he redeems himself

eventually by displaying courage. The closing scenes, where Hamilton offsets the plans of a crew to steal the treasure which had been found by Kathleen Burke's men are exciting. The romance is pleasant:—

When Hamilton gambles away his fortune, he is approached by some crooks to join them in a plot to steal a valuable necklace; they knew that, with his social standing, he had entree to places where they could not go. When he refuses they threaten him with death, and so he is forced to follow his instructions. He goes to a fashionable ball where he exchanges what he thinks is the real necklace with the paste imitation he had. When he leaves he is attacked by some men who take the necklace from him. He follows the men and, finding that they were members of a crew, he goes aboard their ship and hides. He finds himself a passenger on Miss Burke's boat which was on its way to seek hidden treasure; he is pleased at the prospect of seeing Miss Burke, whom he had met at the ball. When he is found she orders him to do menial work; he willingly complies with her orders and they soon become friends. When the treasure is found, the crew, led by an irate officer, mutiny and attempt to abandon the ship with the gold that had been found. Hamilton prevents them from doing this. He confesses to Miss Burke about the necklace when it is found on one of the sailors, but she tells him not to worry because the necklace he had stolen had been an imitation, too. Hamilton tells her he has reformed; they are united.

The screen play is by Stuart Anthony. Tommy Atkins is the director and Larry Darmour the producer. In the cast are Noel Francis, Leon Ames, Reginald Barlow, and others.

Because of the theft it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Age of Indiscretion" with Paul Lukas, Madge Evans and David Jack Holt

(MGM, May 10; running time, 78 min.)

Fair entertainment. There is too much talk and not enough action; but, owing to a natural and touching performance by David Jack Holt, a youngster with charm and ability, one's attention is held. The situation in the courtroom where the judge attempts to separate the boy from his father, Paul Lukas, whom he adores, is touching and should bring tears to the eyes: David becomes almost hysterical at the thought of losing his father. One feels deep sympathy for Lukas because of his fine character and unwillingness to hurt others, no matter what unhappiness he might bring to himself. Madge Evans is an equally fine character, and although it is obvious from the beginning that she would marry Lukas it pleases the audience when this event does happen. The situation where May Robson attempts to teach David how to steer a sled down a hill is amusing:—

Helen Vinson, married to Lukas, complains because he does not earn enough money. Eventually she leaves him and their child, and obtains a divorce, after which she marries wealthy Ralph Forbes, who is dominated by his mother, Miss Robson. Lukas is very unhappy at first, his only joy being his companionship with his son. Madge Evans, his secretary, cheers him up by her visits but he does not realize that she loves him. Miss Robson insists that Miss Vinson obtain custody of the boy, but they find it difficult because they have no grounds for a court action. On a visit that she pays to Lukas' country lodge, Miss Robson finds him, together with Miss Evans and David, all in their night clothes, having some innocent fun. She forces Miss Vinson to bring a court action charging Lukas as being an unfit guardian for the child. During the hearing David overhears the judge saying that he will grant custody to the mother and he rushes out weeping, saying that he will not leave his father. This makes Miss Robson realize what an evil thing she had done, and she confesses to the court; the child is awarded to Lukas. Lukas proposes to Miss Evans, and she accepts him. Miss Robson becomes their friend and is able to see David, whom she adored.

The story is by Lenore Coffee, the screen play by Leon Gordon and Otis Garrett, the direction by Edward Ludwig. Phil Goldstone is the producer. In the cast are Catherine Doucet, Berlv Mercer, and others.

Because of the insinuation by Miss Robson as to the affair between Miss Evans and Lukas it is unsuitable for children, adolescents or Sundays. Harmless for adults. Suitability, *Class B*.

"Doubting Thomas" with Will Rogers and Billie Burke

(Fox, June 7; running time, 73½ min.)

This is somewhat different from the usual Will Rogers pictures for in this one he does not predominate. Nevertheless it is a very good comedy with some uproariously funny situations, most of which are provoked by the efforts of Billie Burke and her friends to put on a play. The actual performance of this play before an audience should provoke hearty laughter because of the mishaps that occur. For instance, each time Miss Burke makes her entrance she trips over the doorstep, which she is not supposed to do, the scenery falls down, some of the performers forget their lines, and in general the performance turns into a farce. But even funnier than this is the situation that follows the play, in which Will Rogers uses a trick to disillusion his wife, Miss Burke, and thus dissuade her from becoming a "great" actress, as she imagined she could be. Part of his scheme was a screen test in which he himself appears as a crooner and sings a popular song. The romantic interest is pleasant, but incidental.

In the development of the plot Miss Burke and Rogers, who had had a very happy married life, quarrel about Miss Burke's decision to perform in amateur theatricals. She is flattered by Alison Skipworth, who heads the group, and soon believes herself to be a great emotional actress. Rogers is horrified because his wife does not realize how poor an actress she really is. She tells him she is going to New York because her career is very important. In order to make her come to her senses he spreads a rumor that an important Hollywood director had arrived in town and had consented to look at certain screen tests made by the group. The director is none other than an actor Rogers had engaged. He looks at the tests and tells each one how bad he is. But when he comes to Rogers' test he exclaims that Rogers is a find and that he must come to Hollywood immediately. Rogers prepares to leave, and Miss Burke is tearful until she finds out about the trick he had played on her. Realizing that he did it for her own good, she pretends not to know anything of his scheme, and pleads with him not to leave her; he agrees to stay home.

The plot was adapted from the stage play "Torch Bearers," by George Kelly. William Conselman wrote the screen play. David Butler is the director and B. G. DeSylva the producer. In the cast are Sterling Holloway, Gail Patrick, Andrew Tombes, Frances Grant, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Let 'Em Have It" with Richard Arlen, Virginia Bruce and Bruce Cabot

(United Artists, May 17; time, 96 min.)

As in "G Men" this melodrama centres around the daring exploits of federal agents in combating crime. It is fast-moving and exciting, particularly in the second half, when the agents concentrate on capturing a notorious gang of bank robbers and murderers headed by Bruce Cabot. Some of the situations are brutal and others pathetic. One heart-rending situation is that in which Eric Linden, a young federal man, unexpectedly finds the hideout of the gang where he is confronted by Cabot and his men who beat him brutally and then kill him. The most thrilling but at the same time horrifying situation is that in which Cabot, who had forced a doctor to do plastic surgery on his face so as to change his appearance, later killing the doctor so that he would not tell about this, takes the bandages off only to find that the doctor had cut Cabot's initials into his cheeks, marking him for life. Since the bravery of the federal men is stressed and the gangsters are shown as being contemptible, each one meeting with death at the hands of the government men, it is not demoralizing. The love interest is romantic.

In the development of the plot Richard Arlen and his pal Harvey Stephens, both federal men, uncover a plot to kidnap Virginia Bruce, a young society girl with whom Stephens was in love, and prove that her chauffeur, Bruce Cabot, was implicated in the plot. Miss Bruce believes that Cabot was innocent and after a few months procures a parole for him; he immediately joins a notorious gang as their leader. Miss Bruce and Arlen fall in love, and she pleads with him to dissuade her brother, Linden, from joining the force. Linden joins,

however, and Miss Bruce, feeling it is Arlen's fault, breaks their friendship. When Linden is killed by the gangsters she is even more embittered; Arlen refrains from telling her that Cabot, whose freedom from prison she had procured, was the guilty man. Eventually Cabot and his men are surrounded and killed. Stephens tells Miss Bruce about Cabot and how brave Arlen was in capturing him. She regrets having doubted Arlen and consents to marry him.

The story is by Jos. M. March and Elmer Harris. Al Boasberg wrote the screen play; Sam Wood is the director, and Edward Small the producer. In the cast are Alice Brady, Joyce Compton, J. Farrell MacDonald, Hale Hamilton, and others.

Not for children or adolescents. Exhibitors will have to determine for themselves whether they want to show it on Sundays. It is thrilling entertainment for adults. Suitability, *Class B.*

"Air Hawks" with Ralph Bellamy and Tala Birell

(Columbia, May 15; time, 67 min.)

A demoralizing melodrama in that the characters are shown deliberately planning murders. The thrills are provoked by the efforts of a rival aeroplane transport company to ruin Ralph Bellamy, and so force him to sell his company to them. The means employed are somewhat novel—with the use of a death-ray machine focused on Bellamy's planes while they are flying, the planes are set afire and fall to the ground, crashing and killing the pilots. It is horrifying, however, to watch deliberate murders, committed solely for monetary gain. An exciting situation is that in which Bellamy pilots one of his planes: flying over the route used by his pilots who had met disaster, he finds the cause for the crashes. The love interest is pleasant.

In the development of the plot Bellamy meets and falls in love with Tala Birell, a singer in a cabaret owned by Douglas Dumbrille. After three of his planes crash in a mysterious manner Bellamy does some investigating and traces its cause to Dumbrille who was financially interested in another airline company that had been trying to buy Bellamy out, but had been unsuccessful. Certain circumstances point to Miss Birell as Dumbrille's accomplice, but she insists that she is innocent and to prove this she helps Bellamy trap Dumbrille and force a confession from him—that he had used the death ray to destroy Bellamy's planes. Bellamy receives a lucrative airmail contract; he and Miss Birell marry.

The screen play is by Griffin Jay and Grace Neville, and the direction by Albert Rogell. In the cast are Wiley Post, Robert Allen, Billie Seward, Geneva Mitchell, and others. (Coast review.)

Because of the deliberate murders it is unsuitable for children, adolescents or Sundays. Suitability, *Class B.*

"The Headline Woman" with Heather Angel and Roger Pryor

(Mascot, Rel. date not set; time, 74 min.)

A very good program comedy-melodrama. Although the plot at times is far-fetched the action is fast, and the story combines comedy with melodrama so effectively that the spectator's attention is held throughout. The fact that the audience knows who had committed the murder does not lessen the suspense for the reason that Heather Angel (heroine) is in the position of being suspected of having committed the crime although she was innocent. The comedy, which is provoked by the wisecracks of newspaper reporters, is good, particularly in one situation where seven reporters, expecting the police to raid a famous gambling establishment, go to that place and order an expensive dinner which amounts to over two hundred dollars knowing that they will not have to pay the check because of the raid. Ford Sterling, too, provokes comedy by his impersonation of a stupid detective. The romance between Miss Angel and Roger Pryor is pleasant; they are both sympathetic characters.

Jack Natteford and Claire Church wrote the story and screen play. William Nigh is the director and Nat Levine the producer. In the cast are Franklin Pangborn, Jack Mulhull, Russell Hopton, and others.

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B.*

The author, when he was compiling these figures, must have been day-dreaming, unless he means that when an exhibitor signs three or four contracts for three or four different classes of pictures from the same distributor he calls such contracts not-block-booked. There are times also when pictures such as "Cavalcade" are sold individually, the producer feeling that he can get more money for his picture when he so sells them than when he includes them in the block. The author must have known when he was making such a statement that the exhibitor, no matter how many contracts he signs for one producer's product, has no choice but to buy all or none, with the exception of some isolated cases which are known only too well to exhibitors. But for a body of men who are supposed to have considerable intelligence to allow the circulation of a pamphlet containing so many inaccuracies is a proof of the ends to which the Hays association and those it represents will descend to discredit the Pettengill Bill.

Here is another incorrect presentation of the facts: The author says: "No exhibitor need buy pictures in advance of their production if he does not choose to do so. Of course, he needn't, but why didn't the author say that if he does not do so he will have to shut down his theatre? In an industry where competition is confined among, not the sellers, but the buyers, the consequences of neglect to purchase product in advance are disastrous. The competitor will buy most choice pictures and the negligent exhibitor will be pulling out his hair trying to find pictures by which he might keep his theatre open. Theatres are costly investments. The returns they bring in depend on the quality of the product. Without a fair proportion of the best pictures, that investment becomes unprofitable. And bankruptcy is the result. But the author of the bulletin knows that he is addressing himself to people who do not know, and makes statements without compunction. He slaughters the truth.

Under the heading, "Actual Figures to Support the Above Statements" (made under "What Cancellations Are Permitted Under Block-Booking?") the author says:

"If exhibitors were required, as has been contended, to purchase 'all or none,' it is evident that all pictures of a given distributor would be sold to the same number of accounts.

"But this is not the fact.

"For example, of 44 Fox pictures (season 1932-33, latest for which complete figures are available):

"STATE FAIR was booked in 9490 contracts.

"AFTER THE BALL was booked in 3101 contracts . . ."

Other examples are given but I am confining myself to this one because I cannot discuss them all without taking too much space.

Let us look into the statement the author of the pamphlet made about these pictures:

Since the author obtained these figures from the books of the producer, they naturally are accurate. But they are only half of the truth, since he does not give the reasons for this discrepancy. Consequently, I shall proceed to show why this difference in booking contracts. I shall give details that are familiar to all exhibitors, but I shall give them, just the same, because others than exhibitors will read this editorial.

The other half of the truth is as follows:

(1) Both pictures in question have been released by the Fox Film Corporation.

(2) The Fox contract by which a theatre owner buys his pictures mentions no titles; it merely promises to deliver a maximum of 52 and a minimum of 42 pictures. Nothing is stated on the contract by which the exhibitor could identify the pictures he bought.

(3) When the selling season begins, the Fox Film Corporation prints, just as is printed by every producer, what is called in the trade a "Work Sheet." This piece of literature gives some of the titles of the pictures the company announces that it will produce (without promising them). Some of the titles are those of either novels, stage plays or magazine stories. But most of them are mere titles, without any description. Thus, while the film company retains the right to deliver any pictures it sees fit to deliver, the exhibitor has no right to reject any of them.

(4) In "State Fair" the leading players were Will Rogers, one of the most popular screen actors, and Janet

Gaynor, of equal popularity at the time the picture was released (February, 1933); "After the Ball" was produced in England, had no players that are known in the United States, and the thick accent of the British actors made it unpopular for American audiences.

(5) Both pictures were contained on the same Work Sheet, and since the Fox Film Corporation sells its pictures by the block-booking method, the number of exhibitors who supposedly bought "State Fair" bought also "After the Ball."

I say "supposedly" because, although the exhibitor feels that it is no more than fair that the producer deliver to him, as part of his contract, whatever pictures he produces in a given season, such is not the case in many instances; a producer can take a good picture out of the regular contract and sell it for higher prices, either in that or in another season, and the exhibitor has no redress, merely because his contract does not contain a description of the articles he has bought. On the other hand, he is free to compel the exhibitor to accept any mediocre picture he sees fit. It is also this evil that the Pettengill Bill seeks to correct—by compelling the distributor to furnish the exhibitor a true synopsis of the story.

Since both pictures were sold originally to the same number of exhibitors, why then is it that "State Fair" was booked in 9,490 contracts, and "After the Ball" only in 3,101 contracts?

There are many reasons for this discrepancy:

(a) "After the Ball," in addition to being foreign-made, and necessarily unpopular, was very vulgar; so filthy, in fact, that it made even many of the filthiest American pictures blush. Naturally many of those exhibitors who had it under contract preferred to pay for it and not show it, than show it and harm their reputations in their communities. On the other hand, "State Fair," having been founded on a best seller, by an author who suddenly sprung into fame, and having two of the most popular stars in the movies at that time, was shown by every one who had it under contract.

(b) Because "State Fair" proved so popular it was brought back in some theatres several times; and each time it was brought back it had to be brought back on a separate contract, for the producers consider it a violation of the copyright act if an exhibitor were to show a picture without a written authorization. They are maintaining an organization, called "Copyright Protection Bureau," the mission of which is to bring before it an exhibitor and demand of him a penalty founded, not on the worth of the picture for the "bootleg" showing, but on the Copyright Law.

(c) "State Fair," being an outstanding picture, was bought also by non-theatrical institutions, which would never think of showing such a picture as "After the Ball."

But the Hays association prefers to give the innocent readers of its anonymous pamphlet only half of the facts, evidently feeling that there is not one chance in a thousand that such readers will ever receive the facts of the other side of the question.

(To be continued next week)

THE AUTOMATIC RENEWAL CLAUSE IN NEWSREEL CONTRACTS

Many newsreel contracts contain an automatic renewal clause specifying that in the event the exhibitor did not notify the distributor not fewer than sixty days prior to the expiration date of the contract, such contract remains in force for one more year.

Since the expiration date of most contracts is around the latter part of July, this is the time for those of you who have an automatic renewal clause in your contract to send in your cancellation notice. Do not delay sending such a notice lest it be too late when you may send it. It is not necessary that you send your notice the sixtieth day prior to the expiration date; you may send it any time prior to such date.

AN OMISSION CORRECTED

In the article "Why?" which appeared in the May 4 issue, I failed to give the name of the city in which the *Catholic Daily Tribune* is published. It is Dubuque, Iowa.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JUNE 1, 1935

No. 22

More About the Anonymous Pamphlet on Block-Booking

In the front-page editorial that was printed in last week's issue of HARRISON'S REPORTS I discussed some of the assertions that were made by an anonymous author in a pamphlet sent out by the Hays association in an effort to defend the block-booking and blind-selling method of selling motion pictures, the system which is employed at present, and which the Pettengill measure seeks to outlaw.

Continuing the discussion of the subject, allow me to call your attention to another statement, made under the heading, "What Cancellations Are Permitted Under Block-Booking?"; it reads as follows:

"A. Under the NIRA Code, exhibitors are allowed to cancel 10% of the pictures they have contracted for under certain conditions." But the author fails to state what those conditions are. In this manner, the unaware reader will form the opinion that the exhibitor may cancel any unsatisfactory picture under the Code.

Assuming that the exhibitor has complied with all the conditions of his contract and thus has preserved his cancellation right intact, it is necessary for him to know, within fourteen days after a picture is released in the exchange territory from which he is served, as the Code provides, that the picture is objectionable to his patrons.

According to a procedure adopted by the Code Authority, as explained in the May 11 issue of HARRISON'S REPORTS, the exchange, as soon as it has decided to set a release date for a picture, notifies the secretary of the Local Grievance Board, set up by the Code Authority under the Code, in addition to posting the information on a bulletin board in the premises. This secretary, in turn, notifies the local trade paper, which prints the information.

This method is altogether unsatisfactory because by the time the trade paper has reached the exhibitor the fourteen-day limit has almost expired. This is true particularly of such exhibitors as have their theatres away from the distribution center.

But suppose the exhibitor did receive the information a few days prior to the date his right expires. Before he may decide to send in his notice of cancellation he must know that a given picture is offensive to the people of his community. And a notice of release does not give him the information. By the time he learns that a picture is objectionable his right has expired and he cannot cancel it.

Notice, for instance, the picture "The Gay Bride," which has caused so much controversy in the state of Michigan, particularly in Detroit, where 350,000 citizens, mostly Catholics, enrolled in the local Chapter of the Legion of Decency. And yet Mr. Milliken, in his letter to Mr. Anthony Beck, editor of the *Michigan Catholic*, as published in the May 11 issue of HARRISON'S REPORTS, pointed to the cancellation privilege of an exhibitor under the Code as one of the means by which an exhibitor could get rid of an offensive picture. Mr. Milliken overlooked, no doubt, the same difficulty with respect to cancellations under the Code as did the author of the anonymous bulletin.

It seems, however, as if the desire of the author of this pamphlet was to discredit the Pettengill Bill, even if the arguments he advanced in defense of block-booking and blind-selling were flimsy.

Under the heading, "What Is the Solution?" the author says further:

"The continuous stream of fine pictures now being made is the result of first, a public demand and support of better pictures, and second, the desire of the producers to make them. Therein lies the answer—not in the mechanics."

Were the author of this pamphlet known, it would indeed be interesting to know what answers he would have given to the following questions:

(1) Did not public demand of fine pictures and a desire to support such pictures exist as much before as after the formation of the Legion of Decency? The answer to this

question must of necessity be in the affirmative, for every inhabitant of the United States knows that it was this unsatisfied demand that gave birth to the Legion of Decency. Why is it, then, that the producers did not make such pictures before?

(2) Will he refuse to acknowledge the fact that the cleansing of the screen with the consequent improvement of the moral tone of motion pictures as well as of their entertainment values is owed largely to the Legion of Decency; or, to be exact, to the Legion's blacklisting of the indecent films?

(3) Can he deny that it was the dwindling of the box office receipts of the theatres, caused by the Legion's war, that compelled the major producers to consider seriously the cleansing of the screen?

(4) If this war had not affected the box office receipts, would we have had this "stream of fine pictures now being made"?

(5) Does he know that the high executives of some major companies, when the Catholic Church threatened to war against the producers of indecent pictures, sniffed at such threats out of a feeling that such a war would fill the theatres to overflowing?

The "phantom" author says further:

"The patron of motion pictures is the best judge, after all, and in this enlightened day every opportunity is afforded for intelligent choice. Information about pictures is made freely available by the industry, by Better Film Councils in home communities, by newspapers and in many other ways."

These are, of course, generalities, for the industry does not make "freely available" information about pictures. If anything the industry, meaning the producers, withhold such information on poor pictures, as is evidenced from the policy of "boost the good pictures and forget the bad ones," advocated by the Hays association, a policy which failed to bring results in the past, and will undoubtedly fail in the future.

There is only one real solution of this problem—make it possible for the exhibitor to choose the pictures the people of his community want. All this can be accomplished only by the passage of the Pettengill Bill.

THE DIGEST OF CONTRACT TERMS ON FEATURES AND SHORTS MAILED

On Saturday of last week a copy of the Digest, a pamphlet consisting of thirty-two pages, giving the terms on which one thousand exhibitors bought their features, shorts, newsreels, and trailers, was mailed to every exhibitor who answered the Questionnaire that was sent to exhibitors early in April.

Each copy bears the identification number of the recipient exhibitor.

The reason that prompted me to mark each copy with an identification number is the fact that from time to time a comparison will be made of the prices exhibitor, in towns of about the same population, and with approximately the same financial resources. Because of the fact that I have promised to give no names, the exhibitor whose case may be discussed will not know whether it is his case or not. By giving the identification numbers of the two exhibitors under discussion, they will know that reference is made to them. In this manner they will be able to take advantage of the information without my giving a hint to the distributor involved who are the exhibitors who supplied me the information.

For instance, if Exhibitor 25 will be shown as having given twice the guarantee of Exhibitor 80, he will be able to point this out to the salesman when he calls on

Continued on Last Page

"The Girl From 10th Avenue" with Bette Davis and Ian Hunter

(First National, June 1; running time, 69 min.)

Just program entertainment. The plot is so familiar, and the solution so obvious, that it becomes boring. It is only because of the sympathy that one feels for Bette Davis that the attention is held at all. Ian Hunter, her husband, is selfish and one feels antagonism towards him. An amusing and somewhat dramatic situation is that in which Miss Davis confronts her society rival in the dining room of a fashionable hotel and berates her for attempting to steal her husband. Aside from Miss Davis no one else does anything to awaken sympathy:—

When Katherine Alexander marries Colin Clive, Ian Hunter, the man she had jilted, goes on a drunken spree, and makes a fool of himself in front of the church where the ceremony was being performed. Bette Davis, watching the wedding proceedings, feels sorry for Hunter and takes him under her wing. Hunter insists on continuing drinking and she joins him. They get married while under the influence of liquor; but when they are sober she offers to release him any time he wants to be rid of her. She has a good influence over him and he goes back to work. She spends all her spare time reading and studying so as to be a suitable companion for him. When Miss Alexander returns from her honeymoon and starts seeing Hunter again, Miss Davis is furious. She confronts her in a hotel and demands that she leave her husband alone. Hunter feels that his wife is to blame for the vulgar incident and leaves her. Once he leaves he realizes what a fool he had been and how much his wife meant to him. He goes back, pleads for forgiveness, and a reconciliation follows.

The story is by Hubert H. Davies, the screen play by Charles Kenyon, the direction by Alfred E. Green. In the cast are Alison Skipworth, John Eldredge, Phillip Reed, Helen Jerome Eddy, and others.

Not suitable for children, adolescents or Sundays because of some suggestive situations. Harmless for adults. *Class B.*

SUBSTITUTION FACTS: This is replacing 858 listed on the contract as a Leslie Howard production. It is a star substitution and you are not obligated to accept it.

"The Glass Key" with George Raft, Edward Arnold and Claire Dodd

(Paramount, May 31; running time, 77 min.)

A fast-moving melodrama of crooked politics, and a good mass entertainment. In adapting it from the novel the producers have cleansed it of much of its objectionable matter and have made George Raft a sympathetic character, loyal to his friends and courageous. One is held in suspense throughout, particularly in those situations in which Raft is at the mercy of his political enemies. The situation in which he is beaten mercilessly when he refuses to give information about his chief, Edward Arnold, is brutal, but at the same time thrilling because of the successful attempt by Raft to escape from his abductors. In addition to the political angle, the story offers an engrossing murder mystery, good comedy, and some romance. Arnold, too, is a sympathetic character, for although he is shown as being political chief he tries to help people and does not tolerate murder; his willingness to shield another man by "confessing" to a murder he had never committed adds to the respect one feels for him. The love interest is incidental. Raft gives an outstanding performance, fitting the role of political aide perfectly.

The story is by Dashiell Hammett, the screen play by Kathryn Scola and Kubec Glasmon. Frank Tuttle is the director. In the cast are Claire Dodd, Rosalind Keith, Charles Richman, Guinn Williams, Tammany Young, Emma Dunn, and others.

Unsuitable for children or adolescents. Exhibitors will have to use their own judgment about showing it on Sunday. Good adult entertainment. Suitability, *Class B.*

"Chinatown Squad" with Lyle Talbot and Valerie Hobson

(Universal, May 20; running time, 66½ min.)

A moderately entertaining program murder melodrama. The plot is somewhat complicated and far-fetched. But because of the fact that the identity of the murderer is not made known until the end one's attention is held fairly well. There is little human interest, and the characters do nothing to arouse one's sympathy. The first half is somewhat slow, but it picks up some speed when the police start their investigation of the murder. The love interest is mildly romantic.

The story is by L. G. Blochman, the screen play by Dore Schary, the direction by Murray Roth. Stanley Bergerman is the producer. In the cast are Hugh O'Connell, Andy Devine, Leslie Fenton and others.

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B.*

SUBSTITUTION FACTS: This is replacing "Keep On Dancing" which was described in the book of synopses issued by Universal as the story of a young nobleman, driven by revolution from the castle of his ancestors, who comes to America and meets the daughter of a rich mine owner, etc. The theme is entirely different from that of "Chinatown Squad," and it is, therefore, a theme substitution.

"The Daring Young Man" with James Dunn and Mae Clarke

(Fox, May 24; running time, 75½ min.)

Just fair. It starts out as an amusing comedy-romance, but develops into a somewhat silly satire on corrupt prison methods as recently disclosed by the Welfare Island scandal. One is held in fairly tense suspense, however, during the prison scenes because one fears lest the privileged prisoners and the warden find out the identity of James Dunn, posing as a criminal but in reality a newspaper reporter out to get the facts about the corrupt system. The first half is breezy and romantic, with several comical situations. One of the funniest situations is that in which Dunn calls to see Miss Clarke and finds another visitor, an Englishman, who talks in a boresome manner until Dunn puts some "knockout" drops in the wine he gave him to drink.

Claude Binyon and Sidney Skolsky wrote the story, William Hurlbut the screen play, and William Seiter directed it. Robert T. Kane is the producer. In the cast are Sidney Toler, Warren Hymer, Stanley Fields, Jack LaRue, and others.

Because of the fact that the gangster angle has not been treated seriously it is suitable for children, adolescents, and Sundays. Suitability, *Class A.*

"The Healer" with Ralph Bellamy and Karen Morley

(Monogram, June 15; running time, 75 min.)

A few more pictures like this one in quality and Monogram (Republic with the new season), will be flying its banner among the majors. "The Healer," in addition to being moving, deeply so in some situations, has a melodramatic ending that should make the spectators sit on the edge of their seats. This is caused by a realistic forest fire. Bellamy awakens warm sympathy by his efforts to cure crippled children; he does it by instilling self-confidence in the children through kindness and understanding. The situations that show him working on Mickey Rooney to bring back to him the use of his legs are deeply moving, particularly the situation where the doctor buys a bicycle for him, in this manner causing the hope to rise in Mickey's heart. The fire scenes, which show the lives of the crippled children endangered, and Mickey, after strenuous efforts, mounting the bicycle, so to bring succor, are thrilling as well as moving.

In the development of the plot Bellamy, a capable surgeon, is noted for the miraculous cures he was effecting. He leads a simple life in a camp, helped by Karen Morley and J. Farrell MacDonald. Judith Allen, a spoiled wealthy girl, determined to enter the camp when MacDonald refuses her admittance, jumps her horse over the gate and is thrown. She is injured on the head and Bellamy is forced to perform a brain operation to save her life. Her father is so grateful, that he listens to his daughter's pleas to build a large sanitarium for Bellamy. Miss Allen wins Bellamy away from Miss Morley, but he is soon fed up with her sort of life, for he misses his work, and the children, and is unhappy in the surroundings where his patrons are only wealthy persons. A forest fire breaks out and endangers the camp. Bellamy forces the guests of the sanitarium to help him fight it. They are successful in saving the camp and its occupants. Bellamy breaks his friendship with Miss Allen, realizing it is Miss Morley he loves. He goes back to Miss Morley and his crippled children.

The plot was adapted from the novel by Robert Herrick; the adaptation was made by James Knox Millen and John Goodrich. Reginald Barker is the director, and Ben Verschleiser the producer. In the cast are Robert McWade, Bruce Warren, Vessie Farrell, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

EDITOR'S NOTE: Double your playing time on this picture. It will pay you.

"Escape Me Never" with Elisabeth Bergner
(United Artists, June 27; running time, 92 min.)

A really remarkable performance by Elisabeth Bergner is the outstanding feature in "Escape Me Never." The story is only fairly interesting but it is to Miss Bergner's credit that several of the situations become deeply touching because of her remarkable ability to arouse an emotional response. For instance, in the situation where her baby dies she, without saying anything or even crying, makes one feel that she is suffering untold agonies, just by facial expressions; this scene will tear at the heartstrings. And so in other situations. The story is trite and also unpleasant because of the selfish character of the man Miss Bergner loves. But Miss Bergner makes one understand how it is that she can still love her husband even though he had treated her cruelly. There are a few good comedy touches.

In the development of the plot Miss Bergner, dressed in the costume of a school girl which she had donned so as to go through beautiful palaces and eat free lunches with other school girls, accidentally enters the living quarters of a wealthy English family. She tells them her history—that she had a child, and that she was living with an artist. When she mentions her lover's name her listeners are shocked, for that afternoon their daughter had told them that she was in love with an artist by the same name, and they felt it was the same man Miss Bergner was living with; they do not realize it was the man's brother. They rush their daughter out of the country. Miss Bergner is sorry when she learns what had happened. She marries her lover, Hugh Sinclair, and decides to go to Italy with him and her child. Sinclair's brother joins them. They accidentally meet the girl the brother was in love with but now she falls in love with Sinclair; he is fascinated with her. Miss Bergner tries to tell her that Sinclair is her husband; she refuses to believe this. Sinclair composes music for a ballet while Miss Bergner goes to work to support him. She is forced to leave her child with incompetent help. The baby becomes ill the night that Sinclair is rehearsing his ballet and when Miss Bergner comes to him begging for help he forces her to leave the theatre. The baby dies and Sinclair is contrite, realizing that no one could love him the way his wife does. After being absent two days she returns to Sinclair, promising never to leave him.

The story and screen play is by Margaret Kennedy, and the direction by Paul Czinner. It is a British picture and the all foreign cast includes Griffith Jones, Penelope Dudley Ward, and others.

Not suitable for children, adolescents, or Sundays. Good adult entertainment. Suitability, *Class B*.

"The Flame Within" with Ann Harding, Herbert Marshall and Maureen O'Sullivan
(MGM, May 17; running time, 71 min.)

An intelligent and interesting drama, but distinctly a class audience picture. For the masses there is too much talk and not enough action. It is depressing, too, because the theme deals partly with psychiatry, and because the characters find themselves in an emotional muddle. Although the ending may not be satisfactory to the romantically inclined, it is logical and inspiring, for two people willingly sacrifice their own love for the happiness and content of others. Some of the situations are stirring. The situation in which Ann Harding prevents Maureen O'Sullivan, a neurotic, from killing herself and quiets her down so that she will listen to reason, is one of them. Equally effective are the situations in which Miss Harding talks to Louis Hayward, making him realize that there is more to life than just fun and drink. Both Miss Harding and Herbert Marshall, her persistent suitor, are admirable characters and win one's sympathy:—

Miss Harding, a doctor specializing in psychiatry, refuses Marshall's marriage proposal because she does not want to give up her work. She becomes acquainted with Miss O'Sullivan, a wealthy neurotic, who had attempted to kill herself because of an unhappy love affair. She tells Miss Harding she is desperately in love with Hayward, but that he refuses to take things seriously, wasting his life on drink. Miss Harding meets Hayward, and eventually effects a cure; the young couple marry. She had fallen in love with Hayward herself, but no one suspects this. She meets him after his return from his honeymoon and he tells her he is unhappy, that he loves her, and cannot tolerate his wife. He follows her to her apartment and she tells him Miss O'Sullivan depends on him and what they feel for each other does not matter. Miss O'Sullivan follows them to the apartment where she denounces Miss Harding for stealing

her husband. She returns the next morning, however, to apologize. Hayward is with her and tells Miss Harding that although he loves her he knows his place is with his wife. They leave and Miss Harding turns to her devoted friend, Marshall, who knew what she was suffering. She tells him she is through with her work, and accepts his proposal of marriage.

Edmund Goulding wrote the story and screen play, and directed and produced it. In the cast are Henry Stephenson, George Hassell, Margaret Seddon, and others. (Coast review.)

Not for children or adolescents. Exhibitors will have to use their own judgment about showing it on Sundays. Good for adults. Suitability, *Class B*.

"Village Tale" with Randolph Scott and Kay Johnson

(RKO, May 10; running time, 80 min.)

An artistic production, but an unpleasant entertainment. It is irritating because of the viciousness of the characters portrayed. For instance, in one scene Robert Barrat, a bully and trouble-maker, mauls Donald Meek, a helpless old man, because he had called Barrat a liar. This scene is so brutal, and the suffering of Meek so pitiful, that it turns one's stomach. Another offensive situation is that in which the villagers band together to taunt and torment Miss Johnson about her unhappy relationship with her husband and her apparent love for another man. The ugliness is caused by the evil minds of the gossipers who harbor grudges against their neighbors and spread gossip about them, seeking to molest, insult, and bully one another at every opportunity. One is in sympathy with both Randolph Scott and Miss Johnson, whose harmless relationship gives rise to the gossip. The whole story is just a picturization of the vilest traits in man:—

Kay Johnson, unhappily married to Arthur Hohl, a weakling who is ruled by his vicious and cruel brother (Robert Barrat) finds comfort in her friendship with Randolph Scott, a wealthy farmer, who is sympathetic towards her. They fall in love but Miss Johnson refuses to leave her husband. Barrat, hating Scott, forces Hohl to insult Miss Johnson. She cannot bear the humiliation and leaves him; she hides in the home of one of the kind old men in the village. The male gossipers find out where she is and, with pots and pans, go to "serenade" her; they humiliate her by shouting and banging the pots and pans, interjecting coarse remarks about her married life. Scott rushes to her rescue and sends her to his home. Then he goes in search of Barrat, the instigator. On the way he meets Donald Meek, beaten brutally by Barrat. When Scott finds Barrat he beats him until he is helpless. Meek kills himself because of shame. This so arouses the villagers, who had loved Meek that they force Barrat to leave the town. Hohl is induced to make what he considered a fair exchange—in return for releasing his wife he takes Scott's automobile. Scott and Miss Johnson plan to marry as soon as she is free.

The plot was adapted from the novel by Phil Stong. Alan Scott wrote the screen play and John Cromwell directed it. In the cast are Janet Beecher, Edward Ellis, Dorothy Burgess, and others.

Not suitable for children, adolescents, or Sundays. Harmless but not edifying for adults. Suitability, *Class B*.

"Hooray For Love" with Ann Sothorn and Gene Raymond

(RKO, June 14; running time, 72 min.)

"Hooray For Love," although not a big picture, is very pleasant entertainment, with good music, comedy, and some human interest. It is the usual backstage musical, with all the trials and tribulations of producing a show, but since it moves at a fast pace it never becomes boring. The best musical number is that in which Bill Robinson, assisted by some other colored performers, sings and does an excellent tap dance. Comedy is provoked by Thurston Hall, an egotistical promoter, who finds himself mixed up in a love affair much against his will. Equally amusing are Lionel Stander, as an eccentric, nervous stage director, and Pert Kelton, as an incompetent singer who imagines herself to be a great artist. The love interest between Ann Sothorn and Raymond is romantic.

The story is by Marc Lachmann, the screen play by Lawrence Hazard and Ray Harris, the direction by Walter Lang; Felix Young is the producer. In the cast are Maria Gambarelli, Georgie Caine, Fats Waller, Etienne Girardot, and others.

Suitable for children, adolescents, and Sundays. *Class A*.

him to solicit his business for the 1935-36 season. Exhibitor 25 will be able to prove to the salesman that he is being taken advantage of by being asked to give his company the right to designate play-dates when he gives more than half of the other exhibitors no-play-date designation; when he sells his films to ninety per cent of the other exhibitors without score charge, and other discriminating factors.

The discrepancies disclosed by the Digest are amazing; they prove conclusively that there is no such thing as "national policy." How can a distributor, for example, claim a "national policy" on percentage pictures when he accepts two percentage pictures from one exhibitor and demands twelve of another?

But in order for an exhibitor to be able to prove to the salesman that his "national policy" theory is a day-dream, he must have the facts in his possession. And he can have such facts only if he has the Harrison's Digest on hand.

IF YOU WISH TO OBTAIN A COPY OF THE DIGEST

If you have replied to the questions in the Questionnaire sent to you early in April, you have no doubt received a copy of the Digest, which was mailed Saturday last week. But if you have not replied to them and you still desire to obtain a copy, you should send a check for the following sum of money:

If you are in a town of 3,500 inhabitants or fewer: \$1.00.

If you are in a town of more than 3,500 inhabitants and up to 10,000; or if you are in the neighborhood of a big city: \$3.00.

If you are in a town of more than 10,000 inhabitants: \$5.00.

If you have a circuit of theatres in towns of more than 10,000 inhabitants consisting of 10 theatres or fewer: \$10.00.

If you have a circuit of more than 10 theatres: \$15.00.

Distributors (Home offices) \$15.00 for one copy, and \$1.00 for each additional copy.

Exhibitors of all classes in all foreign countries: \$1.00 per copy.

WHAT THE NEWSPAPERS SAY ABOUT BLOCK-BOOKING

The Toledo Diocesan Council of Catholic Men and the Toledo Diocesan Council of Catholic Women made an appeal to all Catholics through the Columns of the *Catholic Chronicle*, of Toledo, to communicate with their representatives in Washington urging them to support the Pettengill Bill.

At the same time the two councils began to list in the weekly columns of the *Catholic Chronicle* the pictures that are being shown in Toledo weekly, classifying them in accordance with the rating given to them by the Chicago Legion of Decency.

Mr. Martin G. Smith, president of the independent exhibitor organization of Ohio, informed the Reverend M. J. Doyle, diocesan moderator of the two Catholic organizations, that his organization is solidly behind the Pettengill Bill.

The *Christian Science Monitor*, in the issue of May 3, said partly the following under the heading, "Potatoes and Pictures":

"What would a housewife say if her grocer could supply good potatoes only half the time? Would she approve if in order to get the best she had to take regular shipments of misshapen, sprouty or mouldy tubers? What would a man think whose haberdasher had to buy whatever shirts a manufacturer felt like producing, outsizes, off colors, seconds, misfits? Yet when people who insist on selecting potatoes and shirts become consumers of American motion pictures they take the bad with the good, the unsavory with the wholesome. That, in brief, is the effect of block-booking..."

The editor then explains the details of block-booking and its pernicious effect upon exhibition.

A letter from Mr. Adolph Bendslev, exhibitor of Wellesley, Mass., to Mr. Henry Atkinson, of 27 West 44th St., New York City, about his exhibition problems, reproduced in *The Townsman*, of Wellesley, drew an answer from one of the subordinates of Will H. Hays. *The Townsman*, in the issue that printed that answer (May 10), made an editorial comment defending the efforts of theatre owners and of many organizations throughout the land to have block-booking and blind-selling abolished.

The *Statesman*, of Yonkers, the *Daily Argus*, of Mt.

Vernon, the *Daily News* of Tarrytown, the *Daily Times*, of Mamaroneck, the *Citizen Sentinel*, of Ossining, the *Daily Item* of Port Chester, the *Standard Star*, of New Rochelle, and the following weeklies: *Times*, Mt. Kisco, *Times*, Larchmont, *Register*, Dobbs Ferry, *Journal*, Pleasantville, *Citizen-Observer*, Harrison, and *New Castle Tribune*, Chappaqua, all of Westchester County, New York, had an editorial in favor of the Pettengill Bill.

If your local paper has written an editorial in favor of the Pettengill Bill, send a clipping to this office so that the fact may be made known to other exhibitors through these columns; if not, call on your editor and urge him to write one, recommending to his readers that they communicate with their Congressman to recommend to him that he vote for the Pettengill Bill. There is no time to be lost.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Air Hawks," "Alias Mary Dow," "Cyclone of the Saddle," "Hooray For Love," "Justice of the Range," "Liebe in Uniform," "MacFaddens Flats," "Night and Day," "Our Little Girl," "Pecheur D'Islande," "Red Blood of Courage," "Roaring Roads," "Slby Ulanskic," and "Unknown Woman."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Black Sheep," "Break of Hearts," "Chinatown Squad," "Flame Within, The," "Girl From Tenth Avenue, The," "Glass Key," "In Caliente," "Kentucky Bluestreak," "Manhattan Butterfly," "Men of the Hour," "Motive For Revenge," "Mr. Dynamite," "Murder in the Fleet," "Nell Gwyn," "Nitwits," "Once in a Blue Moon," "Queatorze Jullic," and "What Price Crime."

CLASS C (Unsuitable for anybody): "Flirtation."

PREFERRED PLAYING TIME OUTLAWED IN OHIO BEGINNING JULY EIGHT

The law passed in the Legislature of the State of Ohio recently outlawing the so-called "Preferred Playing Time," that is, the inserting into the film contracts of a provision giving the distributor the right to say on what days of the week certain pictures of the contract shall be played, goes into effect July 8, this year.

The exhibitors of other states should certainly take their hats off to the exhibitors of Ohio; they have proved what persistence and whole-hearted co-operation can do.

It is too late for the exhibitors of other states to do anything about introducing such a law in their legislatures now, but they should lay down now their plans of action for the next session of their legislatures. I have often stated in these columns that the producers will not give up voluntarily any of the advantages they possess now even though these are decided disadvantages to the independent theatre owners, and consequently to the American public. The only way for you to do, then, is to seek the aid of the legislators of your state.

ADVERTISING IN PICTURES

A dry statement issued by the Hays office about four weeks ago stated that the Association held a meeting to discuss the constant creeping of advertising into pictures. "The motion picture theatre is and should be reserved," part of the statement said, "exclusively for entertainment. The motion picture screen is not a proper medium for advertising whether this be direct presentation of outright advertising films, or by some indirect effort to present advertising films under the guise of entertainment."

HARRISON'S REPORTS hopes that at the next meeting to discuss advertising on the screen the Hays association will condemn also the practice of some producers of making "shorts" that are nothing but an advertisement of their forthcoming feature productions. Warner Bros. is the worst offender in this respect.

By the way, while the Hays association was discussing and condemning the use of the screen for advertising purposes, a friend of mine called my attention to a page ad in the *New Yorker* advertising the Buick automobile and disclosing the fact that this car may be seen in Warner Bros. pictures. The advertisement contains a shot taken from "A Night at the Ritz," showing director William McGann with his foot on the fender of a Buick, Patricia Ellis sitting on the fender, and William Gargan sitting on the hood.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JUNE 8, 1935

No. 23

The Inconsistency of Some Women Leaders on Block Booking

Mrs. Richard M. McClure, Chairman of the Committee on Motion Pictures of the General Federation of Women's Clubs, has issued a mimeographed sheet containing an enunciation of her policy toward motion pictures and the motion picture industry for 1935, to guide the chairmen of the different state or local committees. She suggests that they follow the policy as outlined in that document.

The document begins as follows:

"The Motion Picture Committee might select for its slogan this year 'BE BETTER MOTION PICTURE BUYERS.'

"Approved buying standards have been adopted for all kinds of merchandise and every woman studies the scientific information that has been compiled by Government Bureaus and research laboratories before she purchases. We want the women to consider the Motion Picture Committee as a CLINIC where the products of the Motion Picture Industry have been analyzed and their value to community life commented upon. Motion pictures should be considered like other products of artistic expression—books, pictures, victrola records . . . —they are PURCHASED or REJECTED BY THOUGHTFUL BUYERS.

"Heretofore people have just gone to the movies and paid an admission. This year we are asking women, who control 85 per cent of the purchasing power of the country, to *extend their rights of selection and discrimination to the box office of the motion picture theatres of America. Study the films as carefully as other merchandise purchased for the family. Demand value for the family recreation dollar. Reject the inferior and the shoddy and second rate.* You refuse to buy poor quality goods from your merchant and in this manner you teach him the fallacy of cheap goods and the buying public. A CONCERTED BUYING MOVEMENT FOR MORAL AND ARTISTIC FILMS FOR FAMILY ENTERTAINMENT is our aim this year. To give this helpful information about film values is the duty of every motion picture chairman. USE OUR PREVIEW LIST as your SHOPPING GUIDE FOR BETTER MOTION PICTURES."

Then follow fifteen points that are to be studied by the chairmen of the state or local committees, and instructions how to develop the fifteen-point plan.

In a letter Mrs. McClure wrote to a member of her association, who evidently recommended that the Pettengill Bill be endorsed so that block booking may be eliminated, she states that block booking has no place in her motion picture program. In other words, she issues instructions to the chairmen of the state or local committees to "demand value for the family recreation dollar," and to "reject the inferior and the second rate," when it is impossible for those from whom such value is demanded—the exhibitors—to satisfy the demand, as long as pictures are sold in blocks. Block-booking ties their hands. And yet Mrs. McClure refuses to do the very thing that would make her recommendations to the local chairmen workable—help the exhibitors bring about the outlawing of block booking and blind selling.

Mrs. McClure says that it is not her intention to enter into a controversy about block booking but after having studied the problem for many years she has come to the conclusion that there is nothing to be gained by abolishing the practice of buying films in a block.

Here again she shows that she does not understand the problem, however close she has studied it: It is not block buying that the exhibitors are complaining against—no exhibitor wants to abolish the system that enables him to buy in blocks. It is only block selling that is objectionable—the system that enables the distributor to say to the exhibitor: "I am selling fifty pictures. If you want to buy my pictures

you must buy the entire block; or else I will not sell you any pictures."

In all this may be seen subtle outside influences. Are they those of Mr. Will H. Hays? Having first convinced many women leaders of organizations that it is best to boost the good pictures and forget the bad ones, he succeeded in convincing them also that there is no harm in the system of selling pictures in blocks, even if no description is offered as to what those pictures are going to be.

I should like to have some one ask Mrs. McClure whether she feels that "The Gay Bride," "The Devil Is a Woman," and other similar pictures, declared by some picture-betterment bodies unfit to be shown to any decent person, should be shown by the exhibitor; if not, can she tell us how can he avoid showing them unless it be to pay for them and lay them on the shelf? For him, however, to lay on the shelf pictures he has paid for will bankrupt him, despite the assertions of the Hays representatives to the contrary, for the exhibitor today pays for pictures all the traffic can bear. And it is not fair that he should be made to pay for pictures which he cannot use, and for the production of which he has had nothing whatever to do.

That outside influences have been exerted upon many women, perhaps unconsciously, may be deduced by the fact that, during the Washington hearings of the demised picture Code, many women, representing women's organizations, took the floor and spoke not only against double features but also for the retention of the film boards of trade. What did they know about film boards except what they were told? And by whom?

One of Mrs. McClure's fifteen points submitted to the chairmen of the different local committees says: "Work against 'Double Feature Policy.' (If features are not of equal merit.)" Are we to assume that the same influences have operated on Mrs. McClure unconsciously? If so, the instructors did not take pains to prevent her from being inconsistent; for on the one hand she suggests that the different chairmen of the motion picture committees work against the double feature as a policy, while on the other she says only when the two features are not of equal merit. When the chairmen work against double features when one of the features is not as good as the other, the action of the committee chairmen cannot be a policy against double features, but a policy against the poor feature in a double-feature program.

But how can the exhibitor, who knows nothing about the pictures he buys, and who has nothing whatever to do with their production, avoid showing bad features? And since both, Mrs. McClure and the exhibitors, want to prevent the showing of poor features, is it not better for Mrs. McClure and for all the other women leaders who are inclined to accept her views, which happen to be the views also of the Hays association, to work for the passing of a law, such as the Pettengill Bill, for example, to enable the exhibitor to avoid the poor features?

Let them think it over! The Parent-Teachers Association has endorsed the Pettengill Bill. Why shouldn't also all the other women's organizations that have the betterment of the moral tone of motion pictures at heart?

SEND YOUR SUBSCRIPTION TO THE FORECASTER

It is bad enough when you are compelled to buy pictures when only a few of them are described. But to buy them without an attempt to find out how good or how bad will be the pictures whose material is described is worse yet, because without the knowledge of it you have no idea what
(Continued on last page)

"College Scandal" with Kent Taylor, Wendy Barrie and Arline Judge

(Paramount, June 21; time, 79 min.)

This murder mystery melodrama is good entertainment, for in addition to a story that holds one in suspense, it has comedy, music, and fast action. The only unpleasant feature is the fact that the victims are young college students who are completely innocent of any crime and do not deserve to meet with such a death. This is somewhat different from the usual murder mystery melodrama because, instead of having a detective do all the solving, Arline Judge, a student, works on a theory that finally gives the clue to the solution. The tension is relieved at various times by the interjection of music and comedy, which is cleverly worked into the plot by having the students rehearse a play. There is one particularly gruesome situation in which the students, gathered around a telephone listening to one of the boys sing a song he had just composed, suddenly hear a thud and realize that something had happened to him. When they go to his room, they find him dead, murdered. There is some love interest but it is incidental:—

After two students are murdered, Miss Judge is convinced that others are in danger and sets out to solve the mystery. She is in love with Eddie Nugent, a student, but he prefers Wendy Barrie, another student whose father is an instructor at the college. Miss Judge does not trust Miss Barrie and her family and tries to convince Nugent that he should keep away from the Barrie home; but he thinks she is jealous and continues visiting there. One night he suggests that Miss Barrie go out, and that he will stay there with her invalid mother. He is attacked but is saved by Miss Judge who had felt he was in danger and had rushed to the house. Miss Barrie feels that somebody in her home has something to do with it and in order to save Nugent agrees to marry him on condition that he leave the town immediately. They go to his cottage to pack, not knowing that a time bomb had been placed there. Again they are saved by Miss Judge. Eventually it is shown that the guilty person was Miss Barrie's mother who had become demented when her son had died in a school hazing; she blamed his death on a certain group of boys and set out to kill each one of them. Miss Judge finally wins Nugent, and is happy when Miss Barrie marries Kent Taylor, an instructor with whom she was in love.

The story is by Beulah Marie Dix and Bertram Milhauser, the screenplay by Frank Partos, Charles Brackett and Marguerite Roberts, the direction by Elliott Nugent. In the cast are William Frawley, Mary Nash, William Stack, and others.

Because of the murders it is unsuitable for children, adolescents, or Sundays. Suitable for adults. Suitability, *Class B*.

"My Song for You" with Jan Kiepura

(GB Productions, June 1; time, 70 min.)

It is always pleasurable to listen to Jan Kiepura sing, whether it be an operatic aria or a ballad, and since in "My Song For You" he sings both and quite frequently it becomes fairly entertaining in spite of the fact that the story is thin and the continuity somewhat choppy. One situation that provokes laughs is that in which Sonnie Hale, secretary to Kiepura, during a broadcast, impersonates the singer, exhausting himself in the attempt to keep up the hoax. The love interest is romantic. With the exception of Kiepura, the players are not known to American audiences:

Kiepura, a noted operatic tenor, while rehearsing at an opera house, meets Aileen Marson and is charmed by her, believing her to be one of the ballet girls. She had come to the opera house with Emyln Williams, the man she loved, who was receiving an audition and had innocently wandered onto the stage. Kiepura begs her to have dinner with him but she refuses; he gives her his card. Thinking that Kiepura might help in furthering Williams' career, she telephones to him and agrees to meet him for supper, at which time she brings up the subject, telling him that Williams is her brother. Thinking it would please Miss Marson he secretly sends for Williams, only to find out when he arrives that he is not her brother. But he is happy when he notices how bitter Miss Marson is towards Williams when she realizes that he was using her to further his career and did not even resent the fact that he had found her in a private dining room with a man. After many misunderstandings, during which Miss Marson very nearly marries another man, Kiepura finally convinces her that he loves her and they marry.

The story is by Richard Benson. It was directed by Maurice Elvey, and Jerome Jackson is the associate producer. In the cast are Gina Malo, Muriel George, George Merritt, and others.

Although there is nothing immoral in the story, the conversation on two occasions is suggestive. This makes it unsuitable for children or adolescents. Harmless for adults. Suitability, *Class B*.

"Alias Mary Dow" with Sally Eilers and Ray Milland

(Universal, May 27; running time, 65 min.)

A pleasant program picture; it has human interest and holds one in suspense because of the predicament the heroine finds herself in when she consents to act the part of another person so as to bring happiness to a sick woman. One is in sympathy with her and does not resent this impersonation because she does not seek material benefits for herself, her one desire being to bring happiness to some one else, even though it makes her unhappy. Human interest is aroused by the affection that develops between the heroine and the woman who believes her to be her long lost child. The situations showing a former friend of the heroine's attempting to blackmail her are fairly exciting and hold one in suspense out of fear that the truth may be made known to the heroine's "mother."

In the development of the plot Katherine Alexander lives for twenty years in hopes that some day her kidnaped child will be returned to her. Ill with pneumonia and on the verge of death, she constantly calls for her child. Her husband (Henry O'Neill) sets out to find some one to impersonate the grown daughter in the hope that this may save his wife's life. He finds Sally Eilers, a waitress, and tells her the story. He offers her a substantial sum of money to play the part and she accepts. The result is that Miss Alexander becomes well and Miss Eilers is forced to live with her new "parents" so as not to injure Miss Alexander's health. O'Neill pleads with her to remain. But she is unhappy and goes back to see her old friends. She finds that they are commonplace and is glad to get back to her new surroundings. She meets Ray Milland, a society man, and they fall in love. Chick Chandler, a former friend, finds out about the deception and attempts to blackmail Miss Eilers. But she arranges things so that he believes he had made a mistake. At last she is free marry Milland. And both O'Neill and Miss Alexander, who knows she is not her real daughter, tell her they love her and want her to take their child's place.

The story is by Wm. Johnston and Forrest Halsey, the screenplay by Gladys Unger, Rose Franken and Arthur Caesar. Kurt Nueman is the director and Lou Ostrow the producer. In the cast are Lola Lane, Clarence Muse, Addison Richards, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

Substitution Facts: This is replacing "Fanny," which was to have been based on a play by Marcel Pagnol. It is a story substitution.

"Under the Pampas Moon" with Warner Baxter and Ketti Gallian

(Fox, May 31; running time, 78½ min.)

A good production and tuneful music are wasted on mediocre material. The producers have resorted to old slapstick tricks to provoke laughs, as for instance one situation where Warner Baxter, a gaucho, takes his mother to a fashionable restaurant where they both proceed to act boisterously, not knowing any better, almost wrecking the place. This may amuse children but adults will be bored at the ridiculousness of the whole thing. Even Baxter is unable to overcome the plot defects, and in addition to this his role forces him to act in almost a "coy" manner. The action is slow in the first half, picking up speed and becoming a little more exciting in the second half; the romantic interest, too, develops in the second half. The most creditable part of the picture is the outdoor photography.

The story is by Gordon Morris, the screen play by Ernest Pascal and Bradley King, the direction by James Tinling. B. G. DeSylva is the producer. In the cast are Veloz and Yolanda, J. Carrol Naish, Soledad Jimenez, Jack LaRue, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Murder in the Fleet" with Robert Taylor and Jean Parker

(MGM, May 24; time, 69 min.)

Because of the background—that of a United States battle cruiser—this murder mystery melodrama offers fairly thrilling and somewhat novel entertainment. Owing to the excellent comedy work of Nat Pendleton and Ted Healy, as a pair of friendly enemies, and of a plot that does not reveal the murderer's identity until the closing scene, one's attention is held throughout. The most thrilling situation is that in which Robert Taylor traps the murderer in the explosive room just as he attempts to blow up the ship. His battle to free himself from the maniacal killer and escape from the room which was being flooded in accordance with the Commander's instructions should hold one in tense suspense. Although the romantic interest between Taylor and Jean Parker is pleasant it is incidental. The details of navy life aboard a cruiser have been handled realistically and should interest men:—

Arthur Byron, commander of a battle cruiser, receives instructions that equipment for a new control gear being sent to his ship was to be set up for inspection the following day. Taylor is put in charge of assembling the parts, and is assisted by a crew of men and by Raymond Hatton and Jean Hersholt, representatives of the manufacturing company. He is prevented from going ashore to see Miss Parker; instead, she comes to see him and tells him that unless he leaves the Navy, and takes a position offered by her father, their engagement is broken. He refuses her request. Mysterious things begin to happen—Raymond Hatton is murdered, and the Commander issues orders that no one is to leave the ship; also Ward Bond, Taylor's most important assistant, and attempts are made to murder others. After working all night only to find a defect in the wires the following morning, Taylor rushes down to the ammunition room where he believes he can trap the murderer. He finds Hersholt tampering with the wires, and realizes that he was insane because of jealousy; the equipment that was being installed had been invented by Hersholt but he had received no recognition. He tells Taylor that if he attempts to come near him he will blow up the ship. Taylor finally overpowers him, after the room had been flooded to prevent an explosion. Miss Parker, realizing how much she loved Taylor, agrees to marry him and permit him to remain in the Navy.

The story and the direction are by Edward Sedgwick. Frank Wead and Joe Sherman wrote the screenplay. Lucien Hubbard is the producer. In the cast are Una Merkel, Donald Cook, Mary Doran, and others.

Because of the many murders it is unsuitable for children or adolescents. It is good adult entertainment. Suitability, *Class B*.

"April Blossoms"

(Alliance (British) Pictures; running time, 84 min.)

Very good, mostly for class audiences. The story revolves around Schubert, the famous composer, and although a similar story has furnished the basis for two other pictures, "April Blossoms" is by far the most moving and most glamorous. There is pathos in the scenes where Schubert sells his piano so as to buy a dress for the young woman with whom he is in love, but who is really unaware of his passion. The Schubert music that is played all the way through is fascinating. In the opening sequences the Schubert students are shown singing a song of their master and marching to its tune. There is tender pathos in these sequences. Schubert's flute and cello serenade should charm every lover of music.

In the development of the plot, Schubert (impersonated by Richard Tauber), is in love with Jane Baxter, but Miss Baxter loves Carl Esmond, a handsome young officer of the dragoon regiment in Vienna. But, of course, marriage is out of the question, for the regimental rules forbid it. Tauber (Schubert), when he hears Miss Baxter express a desire to possess a fine dress, pawns his piano and buys one for her. She is delighted with it but failing to notice Tauber's (Schubert's) card on it she thinks it is Esmond who had sent it. When he finds out that she is in love, not with him, but with Esmond, Tauber calls on him and demands to know whether or not he intends to marry her. When he says that it is impossible Tauber insists that he never see Miss Baxter again. A short separation, however, makes him realize that he cannot live without Miss Baxter and he plans to resign his commission. A ruse by Tauber, however, saves the situation; he interests the Princess,

patroness of the regiment, and when she sternly insists that he obey orders and marry the girl of his choice she presents him with Miss Baxter.

The screen play was written by Franz Schulz and John Drinkwater; the direction is by Paul L. Stein. In the cast are Athene Seyler, Paul Graetz, Charles Carson, Marguerite Allan, and others.

Suitable for the family. Suitability, *Class A*.

"In Caliente" with Dolores Del Rio, Pat O'Brien and Edward Everett Horton

(First National, May 25; running time, 83½ min.)

A good musical romance. Although the story is weak, there is good music and pretty fast action. One of the numbers entitled "A Woman in Red" is staged excellently, and its rhythm and glamour gives one great pleasure. It has been done in the style usual to Warner Bros. and First National musicals. The set looks as if it occupied more than an acre of ground. The dancing number of the De Marcos is fascinating.

The story revolves around the efforts of Edward Everett Horton, publisher of a magazine, to separate Pat O'Brien, his editor, from scheming Glenda Farrell. He gives O'Brien liquor until he is unconscious and then takes him by plane to Caliente, Mexico. When O'Brien awakes he is indignant and wants to return to New York but he suddenly spies Dolores Del Rio and decides to stay. Horton makes Miss Del Rio a proposition; he will pay her \$2,000 if she will keep O'Brien away from New York and make him forget Miss Farrell. Since she hated O'Brien because of a vicious review he had printed in his magazine about her New York dance recital, she accepts the proposition, determined to humiliate O'Brien. But she falls in love with him as he does with her. Complications arise when Miss Farrell arrives in Caliente, intent on forcing O'Brien to marry her. But everything is adjusted, explanations follow, Miss Farrell marries Horton instead, and O'Brien marries Miss Del Rio.

The story is by Ralph Block and Warren Duff. The screen play is by Jerry Wald and Julius Epstein. Lloyd Bacon is the director. In the cast are The De Marcos, Leo Carrillo, Winifred Shaw, Phil Regan and others.

Because of Miss Del Rio's nudity in some scenes it is unsuitable for children or adolescents. Harmless for adults. Suitability, *Class B*.

"The Nitwits" with Bert Wheeler and Robert Woolsey

(RKO, June 7; time, 81 min.)

Wherever Wheeler and Woolsey are still popular, this comedy should please. It is somewhat slow in getting started, but develops into a slapstick farce with hilarious situations. Thrills and comedy are provoked when Wheeler and Woolsey become innocently embroiled in a murder mystery, the most comical situations being those in which they attempt to capture the murderer by chasing him from one office to another in a large building; they stumble, fall, and break things in their way. The plot is thin and not to be taken seriously; it depends for its entertainment on the antics of Wheeler and Woolsey. There are a few pleasant tunes sung by Wheeler and Betty Grable.

In the development of the plot Miss Grable's employer, who had been threatened with death in notes signed "The Black Widow" unless he paid a substantial sum of money, is murdered. Miss Grable, who had found on the desk a gun that looked like the one owned by Wheeler, hides with it just as the police arrive. They find her and place her under arrest. Several other persons, threatened by "The Black Widow," deposit money in an office building as ordered; the place is surrounded by police who are watching for the arrival of the blackmailer. Wheeler and Woolsey arrive at the building, intent on investigating the murder, and find many clues. Eventually the mystery is solved; Woolsey, with the use of a lie detecting machine, proves that the murderer is none other than Fred Keating, a detective who had been engaged to protect his victim. The money is found by Woolsey, who turns it over to the police. Miss Grable is freed and marries Wheeler.

The story is by Stuart Pahner, the screenplay by Fred Guiol and Al Boasberg, the direction by George Stevens; Lee Marcus is the producer. In the cast are Hale Hamilton, Evelyn Brent, Erik Rhodes, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

the whole program is going to be; for the persons who select the novels, stage plays, and magazine stories select also the original stories. Their knowledge of story material, therefore, determines the quality in each instance.

With the exception of Harrison's *Forecaster*, there is no other medium that gives the exhibitor an idea what is the value of the material in the books, plays or magazine stories announced for production in the beginning of each season.

The reading staff of Harrison's *Forecaster* is already at work, reading every book, play, or magazine story that has been announced before the general announcements are made in the trade papers, so that when these announcements are finally given out there may be no delay in having the forecasts printed and mailed to the subscribers.

Send your order for a subscription at once and have your name placed on the list so that the different issues may be sent to you as soon as they come off the press. The accuracy of the forecasts in the four seasons since the founding of this service has been so high that reading a forecast is just like reading a review of the finished product. This accuracy has varied from 84% to 90%; that is, out of every hundred novels, stage plays or magazine stories forecast, at least eighty-four turned out to be as predicted in the *Forecaster*.

Some exhibitors feel that, since they have to buy every picture available for their situation, the *Forecaster* cannot help them in the least. Such a conception is altogether erroneous, for what the *Forecaster* aims to do is, not to help them buy pictures, but to know what are the values of the pictures they are about to buy. If, for instance, a salesman says that a certain book is going to make a picture of road-show magnitude but in reality the material is not good enough even for a program picture, he can so inform the salesman; and if he cannot reject it altogether at least he will not be obliged to pay the price that salesman may demand.

Knowledge is power; and Harrison's *Forecaster* imparts knowledge.

ABOUT THE PETTENGILL BILL

In the April issue of "Monthly Message to Affiliated Organizations" of the National Council of Catholic Women, of Washington, D. C., the following item appears under "Legislative Notes":

"MOTION PICTURES—A very simple and practical bill introduced by Mr. Pettengill, known as House Resolution 6472, prohibits trade practices known as compulsory block booking and blind selling in the interests of interstate and foreign commerce.

"The bill does not suggest censorship. It has been very carefully analyzed, and there is every reason why all those who are interested in the betterment of motion pictures should favor the passage of this measure.

"It is hoped that copies of this bill may be sent to affiliated organizations for purposes of study."

Head of this organization is Bishop Noll, of Ft. Wayne, Indiana.

Bishop Noll has not endorsed officially the Pettengill Bill; but in view of the fact that the National Council of Catholic Women could not have taken the action of endorsing the Pettengill Bill without the knowledge and silent consent of Bishop Noll, you can draw your own conclusions as to whether or not all the Catholic hierarchy is opposed to the Pettengill Bill, as some Catholic organizations favoring the Hays policy of "boosting the good pictures and forgetting the bad ones" have tried to make us believe.

The Hays forces have tried to play upon the good nature of Catholics by leading them to believe that the Pettengill Bill "smacks of censorship." The action of the National Council of Catholic Women shows that not all Catholic leaders have "swallowed" what the Hays association has dished out.

* * *

I have read in the May 15 issue of the Churchman, a Protestant Episcopal publication edited by Dr. Shieler, that the Newark (N. J.) Diocese of the Protestant Episcopal Church has sent a letter to all the clergymen in that Diocese reading as follows:

"Last fall General Convention, dealing with Social Service matters, devoted much time to the consideration of resolutions dealing with the motion picture industry. It was evident that convention felt that the church should be taking interest and action with regard to conditions which

existed. There is before the House of Representatives at Washington the Pettengill Bill (H. R. 6472) which is aimed at compulsory block-booking and blind-selling of motion picture films in interstate commerce. Enclosed you will find an analysis of this bill. . . . We have long bewailed the evil influence of much of the motion picture industry. Now is the time to do something more than lament conditions. . . ."

The letter then recommends that the clergy should, not only write to their Congressmen themselves, but interest also others to write to them.

The Churchman recommends that a similar letter be sent to the clergymen of every Protestant Episcopal Diocese.

* * *

The efforts exerted by the producers to prevent the passage of the Pettengill Bill are greater than the efforts they exerted in the past for any other bill of this kind. This time they have enlisted the aid also of their branch offices. And these do not hesitate to make inaccurate assertions.

The Kansas City office of Metro-Goldwyn-Mayer, for example, has sent a circular letter to exhibitors under date of May 18, in which, among other statements, the writer makes the following statement:

"It will strongly encourage non-theatrical competition."

Just by what stretch of imagination can the writer of that circular find anything in the Pettengill Bill that has been designed to encourage non-theatrical showings? Can anything stop non-theatrical showings today? As a matter of fact, if there is any encouragement being done, it is done by the producers themselves, who use the non-theatrical places against the exhibitors as a club.

If anything, the Pettengill Bill will discourage non-theatrical competition, for what encouraged such competition in the past has been, as it has been stated in these columns repeatedly, your inability to buy the right kind of pictures for your patrons. Remove that handicap and you remove the greatest incentive for non-theatrical showings, for when you show the people of your community the pictures they want to see there will be no longer a need to show pictures in schools, churches or other similar institutions.

Another misstatement is the following: "Do you want the machinery of motion picture supply set up on a day-to-day basis so that your requirements cannot be assured further ahead than the photoplays which are currently in process of production?" The author of this circular would have been much more accurate had he framed this question as follows: "Do you want us to tell you what we are going to deliver to you when you sign a contract with us instead of retaining the right to withhold a picture if it should turn out excellent and sell it to you for more money, still retaining the right to foist on you all the lemons we may produce during the season? Do you want to deprive us of the right of dusting off our vaults and digging out whatever pictures have been lying there for years and delivering them to you?" Such a question would represent the facts more accurately.

THE DIGEST OF CONTRACT TERMS

Letters congratulating this paper for the information contained in the Digest of Contract Terms, mailed about ten days ago, have begun to come in.

Those who have received the 32-page Digest realize very well the work that was required to put it out.

As to the expense, it has cost more than one thousand dollars. You can get an idea of the cost much more easily when you know that the composition for the booklet alone cost \$87.

Those who have not cooperated in the compiling of this Digest may help themselves and this paper by obtaining a copy at the rates given in last week's editorial.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "A Bor," "Border Brigands," "The Desert Trail," "Kid Courageous," and "Oil for the Lamps of China."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Get That Man," and "Loves of a Dictator."

CLASS C (Unsuitable for anybody): "The Scoundrel."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JUNE 15, 1935

No. 24

THREE SIGNIFICANT EVENTS FOR THE INDUSTRY

Three events have occurred lately that are of great significance to the motion picture industry. Taken chronologically they are:

(1) The invalidating of the motion picture Code as a result of the nullification of the National Industrial Recovery Act by the Supreme Court of the United States;

(2) The withdrawal of Joseph Schenck and of Darryl Zanuck from United Artists; and

(3) The elimination of Adolph Zukor from the presidency of Paramount and the election in his place of John G. Otterson, head of Electrical Research Products, Inc.

THE CODE: Opinion among independent theatre owners varies as to whether the abolition of the Code will injure or serve their interests. The point of view of each theatre owner depends on the effect the Code has had upon him. If an exhibitor had succeeded, for example, in having his clearance schedule adjusted so as to enable him to obtain his film at an earlier date; if he has as competitors affiliated exhibitors, or big independent chain operators, able to obtain selective contracts; if his competitors were in the habit of buying up all meritorious product; if he is hostile to the policy of giving away premiums, such exhibitor regrets the passing of the Code, for (1) the Clearance and Zoning boards in many cases adjusted clearance and zoning schedules satisfactorily to him; (2) the Code Authority ruled that those who held a selective contract had to accept a picture within twenty-one days after its release in their territory, otherwise the picture was considered rejected (contrary to the practice prevailing up to the time the ruling was made), thus enabling him, if he were short of pictures, to play pictures earlier than before; (3) the local Grievance board took pictures away from his competitor, if it found that he had overbought, and gave them to him; and (4) the Code made the giving of premiums away a violation of its provisions if he objected to the practice.

On the other hand, if an exhibitor got a raw deal from any of the Code bodies, or if certain privileges were taken away from him in fairness and given to his competitor, he naturally rejoices.

As to the opinion of this publication, it may be best stated by reproducing elsewhere in this issue an article that appeared in the June Bulletin of Associated Theatre Owners of Indiana, apparently written by Mr. Charles Metzger.

SCHENCK-ZANUCK: The withdrawal of Messrs. Schenck and Zanuck from United Artists and their affiliation with the Fox Film Corporation naturally strengthens the latter company, provided that this affiliation does not produce an upheaval at the two Fox studios, a thing which is unlikely to happen since Winfield Sheehan and Joseph Schenck are close friends.

As to United Artists, it will be necessary for its executives to mend their fences quickly and to replace their lost stars; for in leaving United Artists Messrs. Schenck and Zanuck took along with them George Arliss, Loretta Young, Fredric March and Ronald Colman. Either the producers for United Artists must increase the number of pictures they produce, or new producers will have to be taken into the organization. In any event, they must find other stars.

The raid by Fox into the United Artists preserve is destined, in the opinion of this paper, to have a far-reaching effect, not only upon the two companies involved, but also upon all others. Will Sam Goldwyn take it on the chin and do nothing, or will he start raiding other studios for stars and producers to put into the places of those United Artists has lost? If he will start a raid, where is he going to begin?

ZUKOR-OTTERTON: Many persons in the motion picture industry regret the shuffle in the leadership of Paramount. They say that Mr. Zukor may have some shortcomings, but he at least knows the business, whereas Mr. Otterson knows little about production and distribution, and about other problems, such as theatre operation, in which Paramount is heavily involved. Mr. Zukor, they say, is a picture man from top to bottom; Mr. Otterson, on the other hand, is an electrical man. His election was brought about by the fact that Erpi was a big creditor of Paramount. Other financial interests, too, helped.

The election of Mr. Otterson as president of Paramount leads one to believe that the picture business has ceased to be a business in which pictures are produced, distributed and exhibited for the purpose of making a profit commensurate with each branch's investment; it seems to have now become entirely a financial men's plaything.

A SENSIBLE CODE OBITUARY FROM INDIANA

I take great pleasure in reproducing the following article, which appeared in the June Bulletin of Associated Theatres of Indiana, and recommend that every subscriber read and digest what it says, for no greater truths could have been said about the Code.

The pride I take and the pleasure I feel in reproducing this article comes from the fact that, at the time many exhibitor leaders were waging a fierce battle against the Code, I risked misunderstanding to stand by the Code.

Of course I knew that the Code instrument was not perfect, that the set up of the Code Authority and of the Grievance Boards was lopsided, and that Rosenblatt went out of his way to please the major producers, ignoring and even insulting some of the independents. But I also knew that the Code, as lopsided as it was, could bring you some benefits, and that Rosenblatt could not be dislodged, as the failure not only of the exhibitor leaders but even of Darrow himself, appointed by the President of the United States to investigate the Code and Rosenblatt, subsequently proved. And because I was aware of these facts, I felt that nothing was to be accomplished by fighting the Code and Rosenblatt, and that much could be gained by cooperation. I am glad to say that the exhibitors gained more than they lost by my having thrown my influence with the Code.

Would United Artists have been exempted from the cancellation provision of the Code had I joined the ranks of those who were fighting the Code and Rosenblatt?

More comment will be made about this subject in forthcoming issues.

* * *

"THE MOTION PICTURE INDUSTRY CODE IS DEAD.

"As you all know, on Monday, May 27th, the United States Supreme Court declared that part of the National Industrial Recovery Act dealing with business entirely within a state (intrastate) invalid and unconstitutional.

"We have waited a few days to find out what would be done as to the future of the Codes, and it looks now as if legislation, for the immediate future, will be confined to the labor features of the old NRA Act—hours, wages, etc., and the rest of it will be thrown out. The various Code Boards of the Motion Picture Industry and the Code Authority are scheduled to close June 15th and pass out of the picture. All determinations made by the Code Boards and the Code Authority are now nullified.

"At first thought, many exhibitors (as well as other business men) will rejoice that they are now freed from the restrictions of the Code. But, upon maturer consideration
(Continued on last page)

"The Clairvoyant" with Claude Rains and Fay Wray

(Gaumont-British, July 15; running time, 72 min.)

Fair. It has been produced well and is suitable for the American market because the two stars, Claude Rains and Fay Wray, are well known, and also because the atmosphere is not decidedly British. But the story is somewhat slow-moving and repetitious; however, it becomes more interesting in the second half, during which one is held in suspense because of the danger to Rains, whose prophecies had led him into trouble. One feels sympathy for both Rains and Miss Wray when their marriage is threatened by forces which they find difficult to control. The closing scenes hold one in pretty tense suspense:—

Rains, a fake mindreader, while performing in a theatre with the assistance of his wife, Miss Wray, is suddenly attracted by Jane Baxter, a spectator. Her presence puts him in a hypnotic state during which he is able to see into the future and predict what is going to happen. They meet again and become friends. While in her presence he is able to continue with the predictions at various times and becomes famous as each one comes true. Miss Wray is unhappy because she feels his continued friendship with Miss Baxter, who had fallen in love with him, is breaking up their marriage. Rains predicts that there will be an accident in a tunnel that was building and he rushes there to warn the workers not to proceed with their work; but they do not heed him. The accident occurs and Rains is arrested for having caused it by putting the men into a state of panic. At his trial the prosecuting attorney challenges him to make one of his predictions. Just then Miss Baxter enters the courtroom and Rains predicts that the men who had been trapped in the tunnel were free and alive. Word comes to the court that this is so and Rains is freed. He gives up the risky profession of making predictions and leaves the country with his wife.

The story is by Ernst Lothar, the screen play by Charles Bennett and B. E. Wallace, the direction by Maurice Elvey. In the cast are Ben Field, Mary Clare, Jack Raine, and others.

There is nothing immoral in the picture and so it is suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"The New Adventures of Tarzan" with Herman Brix, Ula Holt, and Frank Baker

(Burroughs-Tarzan Enterprises; time 74 min.)

A fair program picture but good for juvenile trade. Although there is considerable action, it is slow moving and parts of it are disconnected. The comedy is provoked by the antics of Nkima, Tarzan's pet monkey, and also by Major Martling's servant, George. The love interest between the Major's daughter and young Gordon Hamilton is incidental.

Tarzan, on his way to Central America to look for his lost comrade, joins the party of Major Martling, an explorer who is going to Guatemala to find the precious stones that are hidden in a Goddess located in the Mayan ruins. Through Tarzan's heroic efforts in fighting the savage natives who are guarding the ruins and through his outwitting of the Major's enemies, the party is able not only to find the precious stones but also to rescue Tarzan's friend from the natives.

The plot was based on the novels by Edgar Rice Burroughs; the screenplay was written by Chas. F. Royal. Edward Kull and W. F. McGaugh directed it. In the cast are Dale Walsh, Harry Ernest, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Public Hero No. 1" with Chester Morris, Lionel Barrymore and Jean Arthur

(MGM, May 31; running time, 88½ min.)

A thrilling melodrama. Although it is the third in the series of "G" Men pictures, it should prove exciting even to those who have seen the other two versions. The swift pace is established at the very beginning, when Chester Morris, an unruly and clamorous convict, arouses the other prisoners, and finally makes a jail break with a notorious criminal as his companion. After the escape the tension is relieved and the action is somewhat slower; nevertheless it holds the attention because of the comedy and romantic interest. Towards the end, the pace quickens again and the ending, in which the criminal leader is caught and killed, is

intensely exciting. Once it is established that Morris is not a criminal, but in reality a federal man who had purposely gone to prison and endured hardship in order to become acquainted with the criminal leader, one feels deep sympathy for him, realizing the courage he had displayed. One is held in tense suspense thereafter for fear lest his trick be found out by the gangsters. Most of the comedy is provoked by Lionel Barrymore, the gang's doctor, who spends his time drinking and evading work. One feels sympathy for Jean Arthur, the sister of the criminal, who knew nothing of her brother's profession until she visited him.

In the development of the plot Morris, a federal man, becomes connected with Joseph Calleia's gang, in the hope of getting information so as to capture the gang. He loses his temper when he sees Calleia strike Miss Arthur, and throws him down. Because of this he is thrown out and when he reports to his chief, Paul Kelly, what had happened he is told he must resign from the department because he had permitted love to interfere with his work. But Morris has an idea: knowing that the gang had gone out on a "job" that night, he goes to Barrymore, the gang doctor, and tells him that he was sent to take him to the hideout. Once there he telephones Kelly who rushes there with his men. When the gang arrives they are surrounded and all, with the exception of Calleia, are killed; he makes his escape. When Miss Arthur finds out who Morris is and what he had done she does not want to see him. By a clever trick in which they lure Calleia to a theatre, the federal men finally surround and kill him. After his death Miss Arthur forgives Morris and they are married.

The story is by J. Walter Ruben and Wells Root; the screenplay by Wells Root, the direction by J. Walter Ruben. The producer is Lucien Hubbard. In the cast are Andy Lawlor, George E. Stone, Paul Hurst, and others.

Although the courage of the federal men is stressed and the criminals are shown as being yellow, the picture is a little too strong for children or adolescents. It is good adult entertainment. Suitability, *Class B*.

"Unknown Woman" with Richard Cromwell and Marian Marsh

(Columbia, June 14; running time, 65½ min.)

Just a program melodrama. The plot is quite obvious, and one is able to foresee the outcome. The spectator is held in fair suspense because of the danger to Richard Cromwell, who had become involved with a notorious gang of crooks innocently. Some of these situations, however, are so far-fetched that they are ludicrous. The comedy provoked by Henry Armetta, as a talkative Italian fish peddler, is good, particularly in the closing scenes where he rounds up the members of a fish peddler's association to save Cromwell and Marian Marsh from the gangsters. Another amusing situation is that in which Armetta introduces Cromwell to the members of his association and Cromwell is cheered when he mentions the name of Abraham Lincoln. The love interest is mildly pleasant.

In the development of the plot Cromwell, a young lawyer, is flattered when he is approached by Douglas Dumbrille, cafe owner, and is asked to represent him. He does not know that Dumbrille is just using him to pass some stolen government bonds. At Dumbrille's cafe during a gambling raid he meets Miss Marsh and follows her to court where he bails her out. They become friends; she seems interested in his association with Dumbrille. While visiting Dumbrille with Cromwell, she searches Dumbrille's office when they leave her alone and a henchman sees this. Miss Marsh inveigles Cromwell to go to a boat with her where she knew Dumbrille and his men were meeting to sail with the stolen bonds. Once there she pretends that she is a member of an opposing gang, but Dumbrille knows she is a government agent. He locks her up with Cromwell; she then tells Cromwell that she is a government agent and that they were both in danger. Cromwell sends a message to Armetta, who rounds up the association members; they save Cromwell and Miss Marsh just as the boat was about to leave. The gang is rounded up, the bonds are recovered, and Cromwell marries Miss Marsh.

The story is by W. Scott Darling, the screenplay by Albert DeMond and Fred Niblo, Jr. Albert Rogell is the director. In the cast are Arthur Hohl, George McKay, Robert Middlemass, and others.

Since the honesty of the hero is stressed at all times it is suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Oil for the Lamps of China"*(First National, June 8; running time, 97 min.)*

Fair. A book, distinctive for its style, but with material smelling of oil and of ruthlessness towards its employees by the heads of an American oil company operating in China, was handed to Laird Doyle, the scenario writer. Mr. Doyle, by altering the plot and some of the characterizations radically, succeeded in making something out of it. But even though Pat O'Brien worked with all his heart and soul to lift it out of its commercial coloring, the film has remained a drama dealing with a big American Oil company which used its employees to enrich itself as long as they would contribute to its enrichment, dropping them by the wayside whenever they failed to produce "the goods." In the closing scenes, Mr. Doyle attempted to whitewash this big Oil company, which the writer of this review took it to be Standard Oil, by having some one in the main office in New York telephone to the head of the Shanghai office to reinstate the hero, who had given the best years of his life to the loyal service of the company; nevertheless, the spectator does not forget the fact that the hero's job was preserved only by the intervention of his wife, who had reminded the Shanghai representative that the patents for the globe used by the lamp which was distributed by the oil company to the Chinese were owned by the hero, who had invented it.

Another weakness in the characterizations is that of the hero, who is presented as being more loyal to the interests of his company than human towards his best friends. For example, this hero and his wife are pals with one of his co-workers (a subordinate) and his wife; they had been brought together, not only because they were the only white families in that region, but also by the fact that the little son of the other couple came near to dying when a cholera epidemic had broken out, and he had been saved only by the courage and presence of mind of the hero's wife. She came to worship that child. And yet the hero did not hesitate to discharge his friend when the interests of the company were about to be harmed, even though he felt sorry that he had to let him go. No inspiration can be received from a hero who puts things material higher than things spiritual.

The picture has been directed and acted well, Mr. O'Brien doing a fine piece of work. Yet he is miscast, for the piece demanded a serious-minded hero. And Mr. O'Brien is of the type who fits in light parts.

The plot has been founded on the book of the same name, a best seller, by Alice Tisdale Hobart. Mervyn LeRoy directed it. Josephine Hutchinson is the heroine. Some of the others in the cast are Jean Muir, John Eldredge, Lyle Talbot, Arthur Byron, Henry O'Neil.

Suitable for the family. Suitability, *Class A*.

"The Raven" with Boris Karloff and Bela Lugosi*(Universal, July 8; running time, 61 min.)*

Followers of horror melodramas will get a full evening's entertainment out of "The Raven" for it has some hair-raising situations; but intelligent audiences may laugh at the far-fetched situations. All that has been left of the famous Edgar Allan Poe poem is the title. A statuette of a raven, which Bela Lugosi, a mad scientist, kept on his desk and which had great significance for him, was the excuse for the use of the title. Most of the thrilling situations occur in the closing scenes where Lugosi, giving vent to his sadistic desires, tortures several persons who were making him unhappy, and even though one knows no harm will come to his intended victims one is held in suspense. A situation that will give one shudders is that in which Lugosi removes bandages from Karloff's face, which he had disfigured horribly, so as to keep Karloff in his power by promises of another operation to rectify the condition:—

Karloff, a capable surgeon, completely entranced by the stories of torture written by Edgar Allan Poe, gives up his practice and becomes obsessed with the desire to recreate scenes of torture as described in Poe's books. He is called upon to operate on Irene Ware, who had met with an accident; he saves her life but falls in love with her. Knowing that she was in love with Lester Matthews he decides that the only way to clear his mind of the obsession was to kill her, Matthews, and her father who had dared to defy him. He invites them all to his home for a week-end party, and starts out to do his diabolical work with the help of Karloff.

But Karloff at the last moment turns on him, forcing him into a room with movable walls; he brings the wall together, thus crushing him. Karloff dies, shot by Lugosi. Miss Ware is glad to be back home, and agrees to marry Matthews without any further delay.

The story was suggested by the poem by Edgar Allan Poe. The screen play is by David Boehm, the direction by Louis Friedlander. David Diamond is the producer. In the cast are Samuel Hinds, Inez Courtney, Ian Wolfe, Spencer Charters, and others.

Too horrifying for children or adolescents. Exhibitors will have to use their own judgment about showing it on Sundays. It may even be a little too strong for sensitive adults. But seekers of horror pictures should get their money's worth. Suitability, *Class B*.

"Black Sheep" with Edmund Lowe and Claire Trevor*(Fox, June 14; time, 75 min.)*

A fairly entertaining melodrama. Even though all the action takes place aboard an ocean liner, it is fast-moving and at times exciting, holding the spectator's attention to the end. It has comedy, romance, and human interest, too, which is aroused by the efforts of Edmund Lowe to protect Tom Brown, one of the passengers, only to discover that the boy is his own son. Although Lowe is a professional gambler he is not an objectionable character for he is never shown cheating; as a matter of fact he wins the spectator's sympathy when he comes in contact with his son and does not disclose his identity. The closing scenes are fairly exciting and laugh-provoking.

In the development of the plot Lowe becomes acquainted with Claire Trevor, one of the passengers, and they both sneak up to first class from the second class to which they belonged. They notice Tom Brown being fleeced by two older men in a poker game and determine to teach these men a lesson, which they later do. Brown attempts to kill himself but is prevented by Miss Trevor and Lowe. He tells Lowe his trouble—he was in debt to Adrienne Ames for \$20,000 and she was insisting that unless he helped her smuggle in a pearl necklace she had stolen she would present his i.o.u.'s to his grandmother. Lowe, while in Brown's cabin, notices a picture of the boy's mother and realizes Brown is his own son; since his wife's society parents had forced him to consent to a divorce after the baby had been born, and the child believed him to be dead, Lowe does not disclose his relationship. With the help of Miss Trevor he takes the i.o.u.'s from Miss Ames' trunk, and so arranges matters with the necklace that the customs inspectors are able to trap Miss Ames. Lowe and Miss Trevor marry.

The story and direction are by Alan Dwan. Allen Rivkin wrote the screenplay, and Sol Wurtzel is the producer. In the cast are Herbert Mundin, Eugene Pallette, Jed Prouty, Ford Sterling, and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Alibi Ike," "Call of the Wild," "Hochzeit Am Wolfgangsee," "I Don't Want to Know Who You Are," "Now or Never," "Paradise Canyon," "Texas Rambler," and "Under the Pampas Moon."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Convention Girl," "Dante's Inferno," "Death from a Distance," "Escape Me Never," "The Girl Who Came Back," "The Headline Woman," and "Public Hero No. 1."

CLASS C (Unsuitable for anybody): "Animal Kingdom."

NOTE: "Once in a Blue Moon" has been transferred from the "B" list to the "A" list and "Alias Mary Dow" has been transferred from the "A" list to the "B" list.

Look over your files and if you find any copies missing, write and ask for them; they will be supplied to you free.

tion, many exhibitors (like many business men generally) are considerably disturbed about the future. No one can escape the conclusion that the standards of all business (including the motion picture business) will be set henceforth by the men who are sometimes lacking in ethics and in a long time view of the problems. It is a well known fact that the employers of child labor and the men who engaged in 'cut-throat' competition in various manufacturing lines have always set standards in such businesses which the better employers and manufacturers were compelled to meet or pass out of the picture.

"In these hectic days of uncertainty, we can only hope that things will shape themselves eventually for the best interests of all concerned.

"The Indiana State NRA Act apparently collapsed with the collapse of the federal legislation, so, with the exception of whatever develops nationally in saving part of the wreckage of NRA, the immediate future is filled with uncertainty.

"WHAT DID THE MOTION PICTURE INDUSTRY CODE ACCOMPLISH DURING ITS EXISTENCE? Our Code was obviously imperfect. It failed to include some of the best thought advanced at the conference in Washington in 1933. It failed to make corrective provisions for some of the evils which have grown up in this industry. Its administration and enforcement was lopsided in structural organization.

"BUT IT DID ACCOMPLISH CERTAIN DEFINITE RESULTS WHICH WERE HELPFUL TO THE AVERAGE INDEPENDENT EXHIBITOR! Let us examine into these and see what they were:—

"First, it presented a way in which clearance and zoning (protection and all its troubles) could be set up definitely so that, if you were shoved way back behind some other theatre, this was brought out into the open so that you could know just how subsequent was the run that you were buying. For years, many exhibitors have been thinking they were buying an earlier run than they actually were buying, by reason of theatres ahead of them having protection which was not specified in the subsequent run contracts.

"Second, in Indiana and elsewhere, small towns were enabled to end senseless protection which larger towns enjoyed over them. At several points in Indiana, small town exhibitors were compelled to overbuy a great deal of film in order to keep open by reason of such protection, and we did help eliminate a great deal of this by proper action before the Indianapolis and Chicago Boards.

"Third, in Indiana and elsewhere, under the Code, much overbuying by the prior run of competitors, was ended. As matters now stand, your competitor can overbuy and you have only the recourse of a lengthy law suit as a remedy.

"Fourth, there was some curtailment of the industry practice of forcing short subjects with features, many times the number of short subjects that you needed or could use. With the end of the Code, you may expect to be forced to buy every short subject in any exchange whether you can use it or not. If you face this problem properly now, you should add in the cost of shorts you cannot possibly use to the price asked for features, and then consider whether you can afford to buy the features (loaded with such additional short subject expense) before you decide to buy the features.

"Fifth, there was a complicated and badly drawn 'ten per cent' cancellation privilege in the Code—but it did help that much. In the future, you should TRY to purchase either a selective contract, or have WRITTEN INTO YOUR CONTRACT a percentage cancellation privilege to replace the one lost in the Code.

"Sixth, the Code did stop service to churches and other types of non-theatrical competition. Several cases in this territory corrected conditions which have existed for several years. These will now undoubtedly spring up again, and all churches and lodge halls remain as threats against your business should film exchanges decide to serve them.

"Seventh, the Code offered possibilities of ending the free street shows which for years have plagued Indiana exhibitors. We battled on this issue all last summer. We had collected affidavits and information this year already of violations of Code Authority Case No. 122 (Metzger and 118 other Indiana exhibitors against Sholty, Dennis, Scott, Dye and others) which ruled against free street shows within twenty-five miles of any established theatre in Indiana, and were prepared to go through both the federal and the Indiana enforcement branches this summer in seeing that that ruling was obeyed. The collapse of our Code ends

our hopes of smashing this form of unfair competition, but we believe that none of the reputable film exchanges will be guilty of serving them henceforth—so that they must depend upon old pictures made five or six years ago.

"Eighth, lotteries, two-for-ones, etc. If you are following a theatre which uses two-for-one admission tickets, a PROMPT AND VIGOROUS complaint to such exchange will probably lead to the exchange's enforcing its minimum admission clause in the contract. If the exchange fails to do this—then your refusal to play their product so long as they permit the continued violation of their contracts by the prior run theatre, will undoubtedly bring about the result that you wish.

"As to lotteries, 'bank nights' and what have you. It has long been our thought that lotteries and things of that nature help each theatre until YOUR COMPETITOR PUTS ON THE SAME OR A SIMILAR STUNT. . . .

"We have had many inquiries since our Code expired asking what should be done where a competitor starts a lottery or contemplates doing so. Our answer to this question follows:—

"First, it is far better for both of you to agree NOT to run lotteries. You will save money and headaches by so doing.

"Second, our Indiana law has long prohibited lotteries of every kind—so that if YOU want to stop your COMPETITOR from operating grocery nights, bank nights and other forms of lotteries, you can consult your prosecuting attorney with the idea of criminal proceedings against the operation of such lotteries by your competitor.

"Third, you can 'buck' your competitor by starting similar lotteries in your own theatre and then you can pound at each other with these stunts until you reach a point where the business is just what it was before you began them—and then you can both stop—from exhaustion.

"The above are the answers to your question on this subject.

"LASTLY—our Code seemed to offer some rules (however imperfect) whereby we could KNOW rather than GUESSING where we stood on problems. When arbitration ended in 1929, we entered into a period of confusion and guessing and bluffing which continued down to the beginning of our Code. We, of course, had recourse to the courts, but that is a long and expensive proceeding, and you can be bankrupt and out of business before some of the issues are settled finally. The very nature of the motion picture industry means that you cannot afford to be tied up waiting for a decision for years. Looking back over the past fifteen years of this industry, we can't recall one time when any piece of litigation, by either the government in behalf of exhibitors, or by exhibitors themselves, has ever given either speedy relief or the type of relief desired—or ANYTHING of substantial help to exhibitors. We had hoped to see our Code corrected, amended and strengthened with the thought that all of us could KNOW RATHER THAN GUESS ABOUT OUR RIGHTS AND LIABILITIES. That is out now—but the need for such clarification in this industry remains.

"We think that the men, outside impartial Board members, particularly, and the exhibitors and distributors who were members of our Indianapolis Boards, deserve the sincere thanks of this industry and of all of us. Theirs was a thankless task which inevitably resulted in some hurt feelings in every case they determined. Some territories complained of the way the Code was enforced in their locations—but observations of the functioning of the Indianapolis Boards and a reading of their determinations leads to the conclusion that they adhered strictly to the Code and spent long hours trying to give everyone a fair deal under the Code.

"One further question—do you have to pay your Code assessments? It is unlikely that a suit against you would stand for your Code assessment. But most of the Indiana exhibitors whom we have talked to say that they are paying their assessment to the Code for the first half of 1935 in order that they may feel properly squared up for benefits received, if only for the non-theatrical account protection which they enjoyed during the period of the Code. BUT THIS IS A MATTER THAT IS ENTIRELY UP TO YOU."

The first issues of the Forecaster are now being mailed. If you have not yet sent in your subscription, do so at once. The benefit you will receive out of the information this service imparts will be dozens of times more than the cost of the subscription.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher:

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JUNE 22, 1935

No. 25

1934-35 Pictures the Producers Still Owe You

Since the end of the 1934-35 season is drawing near, it should not prove unprofitable if we were to take stock of the number of 1934-35 season's pictures the major producers have delivered and the number they still owe you, enumerating also the pictures that are substitutions.

Columbia

This company has had but one substitution. And this, only for those exhibitors whose contracts contain "A Girl Friend." The picture that has been offered for delivery was "Let's Live Tonight." Since according to the work sheet "A Girl Friend" was to have been a musical comedy by Herbert Fields, Richard Rodgers and Lorenz Hart, and "Let's Live Tonight" was based on a story by Bradley King, it is a story substitution, which no exhibitor whose contract contained "A Girl Friend" was or is obligated to accept.

This company sold 40 regular pictures and 8 Tim McCoys. Up to "Ranger War," set for release June 28, it will have delivered 23 regular pictures (counting in the substitution), and 8 McCoys, leaving 17 regulars to deliver.

The cancellation privilege of the Code is retained with this company's contracts by virtue of the Fifteenth Clause (which is a reproduction of the cancellation provision of the Code.) And the cancellation privilege remains cumulative; that is, the contract holder is entitled to cancel his entire quota of cancellable pictures even in the last group. If the last group should contain fewer than 10 pictures but more than five, he is entitled to cancel one picture just the same, in addition to whatever pictures he failed to cancel in previous groups.

Accordingly, those who bought all the 48 Columbia feature pictures are entitled to cancel 5, if necessary from the last group, which consists of 8, in case they did not cancel any in the previous groups, and in case all the 48 were delivered. If they bought only 40, then they are entitled to cancel only 4, all from the last group in case they failed to cancel any in the previous groups, if all the 40, and no fewer than 36, should be delivered.

CANCELLATION CLAUSE: The cancellation privilege the exhibitor may exercise only if he is not in default, and the average price of the picture does not exceed \$250; in all events he must give his notice of cancellation within 14 days after a picture has been released in the exchange territory from which he is served.

PICTURES "NOT GENERALLY RELEASED": The provisions that govern pictures that are not "generally released" are contained in the Seventeenth Clause. The First Clause specifies that the contract shall run one year after the first play-dated picture; the Seventeenth Clause specifies that if a picture is not "generally released" up to October 31, 1935, such picture shall be considered as excluded from the contract, but the distributor must give written notice to the exhibitor to that effect not later than October 16, 1935, unless the exhibitor gives Columbia a written notice not later than November 30, that he is ready to show all pictures that were not released prior to October 31, 1935, and may be released up to October 31, 1936. In other words, according to this "befuddled" clause, the notice the distributor may give to the exhibitor is not worth the paper it is written on if the exhibitor should give a counter notice that he wants all "not generally released" pictures. On the other hand, if the distributor does not give the exhibitor any notice, the exhibitor is bound by the terms of his contract also on these pictures. The only time he is relieved of the obligation to play them is if such pictures were not released by October 31, 1936.

In this discussion, roadshow pictures are excluded. These the distributor must deliver.

First National

So far this company has had but one substitution, and that is "The Girl from 10th Avenue," which is replacing a Leslie Howard production. (See footnote in review on page 86.)

The number of pictures it sold was 30 (excluding "Church Mouse," which does not belong to this group; it is a foreign picture and was sold on an individual contract).

Up to "Oil for the Lamps of China," set for release June 8 (counting in the substitution), this company has delivered 22, leaving 8 pictures to deliver.

CANCELLATION CLAUSE: This company's contracts, too, contain a ten percent cancellation privilege, patterned after the cancellation provision of the Code. This clause is still in effect, and a holder of a First National contract may exercise his privilege just as he exercised it before the Code was nullified.

Read the interpretation given to Clause Fifteenth of the Columbia contract. What was said in that interpretation applies also to Clause Fifteenth of the First National Contract.

Since First National sold 30 pictures an exhibitor is entitled to cancel only three, even if the number of pictures to be delivered may be as low as 26.

PICTURES "NOT GENERALLY RELEASED": Like the Columbia contract, the First National contract is for one year, beginning with the date of the first play-dated ("deliverable") picture; and as in that contract, the provisions governing pictures that are not "generally released" are covered by Clause Seventeenth, only that the period begins September 15, 1934, and ends September 15, 1935. Because of it, the distributor must notify the exhibitor not later than September 1, and the exhibitor must send his written notice to the distributor (in case he intends to send such a notice that he wants the "not generally released" pictures) not later than October 15, 1935. The exhibitor is bound with these pictures up to September 15, 1936. The interpretation given to this Clause in the Columbia contract is the same in all other respects.

Fox

This company has had four star substitutions so far—"Lovetime," "Elinor Norton," "365 Nights in Hollywood," and "Music in the Air," (the substitution facts were given in the December 15 issue, Page 200). In addition, it has had two foreign films, "The First World War," and "Baboona," which could have been rejected also on the ground that they are not "photoplays," as explained in detail in the March 16 issue, on Page 44.

Fox sold a maximum of 52 pictures and a minimum of 40. Up to "Doubting Thomas," released June 7, it has delivered, or is about to complete the delivery of, 42 pictures, counting in the substitutions and the "foreign" or "not-a-photo-play" films. This number has exceeded the minimum, but is short 10 from the maximum. There is no doubt, however, that it will deliver several more, and perhaps the maximum number. One of the pictures that it will release soon is with Shirley Temple. Delivering a picture with so popular a star at the tail-end of the season is, indeed, a graceful act on the part of Fox Film Corporation and HARRISON'S REPORTS cannot help commending it.

On the other hand, it has withdrawn from release "Dante's Inferno," which it announced in the 1934-35 season, and which it is including in the 1935-36 season. Legally and morally the holders of 1934-35 contracts are entitled to this picture, for the work sheet promised it and the courts have held that promises made in printed matter must be

(Continued on last page)

"Keeper of the Bees"

(Monogram, June 15; running time, 76 min.)

Those exhibitors who played "Girl of the Limberlost" and made money with it should make much more money with "Keeper of the Bees," for from the production point of view, "Keeper of the Bees" is far better, and the emotional appeal is ten times as powerful. And there is greater charm in it. An additional pleasing feature is the discussion about bees between Edith Fellows, a girl about ten or twelve, who takes the part of The Little Scout, and Neil Hamilton, the hero, a gassed soldier; there is a great deal of education in that talk, of the welcomed kind. Still another good feature is the outdoor scenery — the flowers and the green leaves and the splashing waves of the seashore should make those who will see this picture feel as if they were on their vacation, watching people of real life, in a real-life drama. The spectator is in sympathy with every one of the characters. There is not, in fact, a villain; one is only implied—the young man who had betrayed the daughter of "Mrs. Margaret Cameron," (Emma Dunn) and had caused her death at childbirth. Emma Dunn, as Margaret Cameron, gives a fine and understanding performance. And so does Neil Hamilton and all the others in the cast. One feels sorry for Hamilton, who had been given up by the doctors, and hopes for his recovery.

The story deals with an ex-soldier (Neil Hamilton) who, having overheard the doctors saying that he cannot live more than six months as a result of gassing three years previously, escapes from the hospital and starts hitch-hiking for Chicago, there to meet his old friends, newspaper reporters, and have a last grand time with them getting drunk. Halfway he meets a girl with blue eyes, who gives him a ride, and when she "dumps" him off because she was to go in another direction, he is so awed with her beauty that he follows the road in the direction she had gone. He is led to a cottage by the seashore, a peaceful retreat and full of flowers. A dog barks at him and pulls his coat, leading him to the Keeper of the Bees (Hobart Bosworth), who had a heart attack. Neil takes Hobart into the house and sends for a doctor. The doctor persuades Hobart to go to the hospital at once and Neil agrees to stay for a while to take care of the bees, being told by Hobart that The Little Scout will give him the necessary information how to care for the bees when she comes. The Little Scout, a little girl dressed as a boy, arrives and the two make friends. Hobart dies and wills his estate to Neil and The Little Scout. One day Neil meets the girl with the blue eyes by the sea, crying. He sympathizes with her and offers to help and she asks him to marry her at once and never to try to find out who she is. This he does, and after the marriage at the city hall they part. Neil receives a sudden call from the hospital that his wife is dying. When he reaches the hospital, he finds that the woman dying is not his wife. But the dying girl bids him remain silent. Neil guesses that the other girl had asked him to marry her to protect the dying girl. The girl (Marion Shilling) dies and Neil takes her newborn baby, a boy, home. Margaret Cameron promises to take care of him. It soon comes to light that the dead girl was Mrs. Cameron's (Emma Dunn's) daughter, and that the girl with the blue eyes (Betty Furness) was her niece. Emma overhears Betty and Neil talking and learns of her daughter's death and of the fact that she is the grandmother of the baby. Neil by this time had got well; he tells Betty that he loves her.

The plot has been taken from the book by Gene Stratton Porter; it was put into a scenario by Adele Buffington. The picture was directed by Christy Cabanne, who made a fine job of it.

Suitable for the entire family, and excellent for Sunday showing. *Class A*, in suitability as well as in quality.

"Stranded" with Kay Francis and George Brent

(Warner Bros., June 29; running time, 72 min.)

A fair action melodrama. The story in itself offers little novelty; but the attention is held because suspense is well sustained in the second half when trouble is started amongst workers on a bridge by racketeers. The producers have used as a background in the scenes in which the men are shown working, the actual scenes of construction now being done on the San Francisco-Oakland Bridge, so that it is both realistic and interesting. One exciting situation is that in which some of the

workers, who had been given liquor by the racketeers while at work hundreds of feet above the ground, become quarrelsome, eventually causing the death of one of the men who falls to the ground. The closing scenes are fairly exciting, too. Kay Francis is a sympathetic character; she willingly sacrifices even her love for George Brent in order to continue with her work of helping those who are in need.

The story is by Frank Wead and Fred Rehyer, the screen play by Delmer Daves, and the direction by Frank Borzage. In the cast are Patricia Ellis, Donald Woods, Barton MacLane, and William Harrigan.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"The Arizonian" with Richard Dix

(RKO, June 28; time, 75½ min.)

A fast moving Western that should thrill followers of this type of melodramas. There is exciting action throughout, caused by the various encounters between Richard Dix (hero) and the crooked sheriff, Louis Calhern, who ruled the town with the aid of his brutal henchmen. There is fast shooting and riding, exciting fist fights, and a good touch of comedy. The closing scenes in which Dix and two other men bravely walk towards Calhern and his gang to shoot it out with them should hold spectators in tense suspense. An equally tense situation is that in which Dix calmly upsets Calhern's plan to have Preston Foster, a bandit, embarrass him; Dix not only subdues Foster but makes him his friend. There is some romantic interest but it is incidental.

The original screenplay is by Dudley Nichols. Charles Vidor is the director and Cliff Reid the producer. In the cast are Ray Mayer, James Bush, Willie Best, and others.

There are no sex situations and so it is suitable for children and adolescents. Suitable for Sundays where Westerns are shown. Suitability, *Class A*.

"Becky Sharp" with Miriam Hopkins

(RKO, No date set yet; time, 83 min.)

From an artistic and technical standpoint "Becky Sharp," the first feature picture produced entirely in the three-color technicolor process, is an important advent, and should bring patrons to the box-office if only out of curiosity. The colors, ranging from the deepest reds to the most delicate pastel shades, are marvelously clear and easy for one to look at; there is no blurred effect. So unusually fine is this new process that even the richness of the fabrics, such as satins and velvets, is discernible. But audiences will have to be satisfied with the artistic endeavor alone because the story is boring and even unpleasant. It centers around a vain and unscrupulous woman for whom one feels no sympathy. The action is slow, there is too much talk, and occasionally the actors seem a bit self-conscious, as if they were posing instead of acting. But since this picture is novel it is more than likely that picturegoers will be so thrilled by its handsomeness that they will forget about the story defects, which are many.

In the development of the plot, Miriam Hopkins conspires to marry Nigel Bruce, son of a wealthy family that had befriended her; when her plans fail she leaves to become a governess at the home of a lord. There she meets, falls in love with, and marries the penniless younger son of the family (Alan Mowbray), a Captain in the Army. By clever scheming and luring of young men to the gambling tables at her home, she is soon able to live in luxury and mingle in society. She has no scruples; she even causes the suicide of the young husband of her best friend, whom she had discarded after he had lost his fortune gambling. She is forced to borrow five hundred pounds from a Marquis to cover a debt of honor her husband had contracted, and the Marquis demands that she give herself to him. When her husband finds them in a compromising position, he denounces his wife and leaves her forever. She drifts and becomes a singer in a cheap cafe where Bruce finds her. Using her wiles again, she lures Bruce into taking her away with him.

The plot has been taken from Thackeray's "Vanity Fair." The screenplay is by Francis Edward Faragoh. Rouben Mamoulian directed it. In the cast are Frances Dee, Cedric Hardwicke, Billie Burke, Alison Skipworth, and others.

Unsuitable for children or adolescents. Adult entertainment. Suitability, *Class B*.

"The Call of the Wild" with Clark Gable, Loretta Young and Jack Oakie

(United Artists, No date set yet; time, 91 min.)

Good entertainment! It has action, romance, comedy, thrills, some excellent outdoor shots, and a capable cast; and for dog fanciers there is Buck, an exceedingly intelligent St. Bernard of keen understanding. Although the ending is not romantic it is logical and makes one respect both Loretta Young and Clark Gable all the more for sacrificing their love to bring happiness to a man that deserved such consideration. An exciting situation is that in which Buck pulls a thousand pound load to win for Gable a \$1000 bet he had made; at the end of the run Buck falls exhausted at Gable's feet, panting but looking as if he understood that he did something important. The thrilling situations occur when Gable, Oakie and Miss Young start on their expedition to find a "lost claim" that meant riches for them. One is held in suspense in the closing scenes when Reginald Owen attempts to take away the claim, only to meet with death. There are some good comedy sequences supplied by Jack Oakie. The background is that of Alaska during the gold rush:—

Oakie, knowing of a rich claim that had been discovered by a prospector now dead, sets out with Gable to find it. They meet Miss Young, stranded, and learn that she is the wife of the prospector's son who, too, had set out for the claim. He had gone in search of food and Gable felt it was useless to search for him. Miss Young reluctantly leaves, feeling antagonistically towards Gable. But her attitude soon changes and she agrees to enter into a partnership with him and Oakie, giving them the proper directions to the claim. They arrive at their destination and find gold. Oakie is sent back to register the claim. Miss Young's husband, Frank Conroy, who had not died, had meanwhile interested Owen in financing an expedition to the claim. When they arrive near the place Owen slugs Conroy unconscious, and proceeds to the camp where he forces Gable to give him what gold he already had and also a boat, the only means of leaving the camp. Owen and his two henchmen are killed in the rapids. In the meantime Gable finds Conroy and brings him to the camp, and although he knows Miss Young will go back with her husband, despite her love for Gable, he helps bring him back to health. They leave for town and promise to return; Miss Young tells him they will meet again, that it is impossible that their love should end that way. Oakie returns with a cook and life seems a little brighter for Gable.

The plot is supposed to have been taken from the well known novel by Jack London, but nothing is the same except the title. The screenplay is by Gene Fowler and Leonard Praskins. William Wellman is the director and William Goetz and Ray Griffith the producers. In the cast are Sidney Toler, Katherine DeMille, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Charlie Chan in Egypt" with Warner Oland

(Fox, June 21; time, 72 min.)

This is a fairly good addition to the Chan series of murder mystery melodramas and should hold one's attention throughout since the murderer's identity is not made known until the end. The eerie underground settings provide the proper background for some of the mystifying happenings, particularly in one situation where an attempt is made to murder Oland and his assistant when they stumble upon the murderer's hidden treasure. The closing scene which divulges the murderer's identity through a clever trick planned by Oland is exciting. The love interest is pleasant though incidental. The action unfolds in Egypt, in a place where archaeological excavations are supposed to be carried on.

The character has been taken from Earl Derr Biggers' stories, and the original screenplay is by Robert Ellis and Helen Logan. Louis King is the director, and Edward T. Lowe the producer. In the cast are Jamison Thomas, Rita Cansino, Stepin Fetchit, and others.

Because of the murders it is unsuitable for children, adolescents, or Sundays. Suitability, *Class B.*

"People Will Talk" with Mary Boland and Charles Ruggles

(Paramount, May 24; running time, 65½ min.)

When this picture was reviewed in the April 27 issue of HARRISON'S REPORTS, the running time was given as 71 minutes. The correct time now is 65½ minutes.

1934-35 PICTURES THE PRODUCERS STILL OWE YOU

(Continued from back page)

So far this company has had two bona fide substitutions, "Mister Dynamite," which is being delivered in place of "Zest" (the substitution facts were given in a footnote in the review, which was published in the April 13 issue), and "Alias Mary Dow," which is being delivered in place of "Fanny" (the substitution facts were given in a footnote in the review, which was published in the June 8 issue.) Another substitution is "Chinatown Squad." It has been offered in place of "Keep On Dancing," which was described in a piece of literature put out by Universal last year, describing only the theme—that of a young nobleman who, driven from his ancestral home by a revolution, comes to America and meets the daughter of a rich mine owner. Since "Chinatown Squad" is a melodrama around Chinatown, it is a theme substitution. But it will be difficult perhaps for any of you to make this stand.

CANCELLATION CLAUSE: The Universal contract, too, contains a cancellation provision, and it is the same as the provision in every other contract. Consequently, what was said in the discussion of this clause in all the other contracts applies also to this clause.

Those who bought the 36 Universal pictures without the westerns are entitled to cancel 4 pictures. Those who bought also the westerns are entitled to cancel the same number—4.

PICTURES "NOT GENERALLY RELEASED": The provisions about pictures that are "not generally released" are contained in the Seventeenth Clause, which is the same in every respect as the clause in the RKO as well as in the MGM contract.

Warner Bros.

This company sold 30 feature pictures. Up to "Stranded," which has been set for release June 22, it will have delivered or has promised for delivery 19, leaving 11 to deliver.

So far it has had no substitutions; but it is going to have one—"Alibi Ike," which will be set for release soon. This picture is to be delivered in place of "Earthworm Tractors," the novel by William Hazlett Upson. "Alibi Ike" is a story by Ring Lardner.

Since Warner Bros. uses the same contract as First National, what was said of the First National contract applies also to the Warner Bros. contract.

* * *

The invalidation of the Motion Picture Code as a result of the nullification of the National Industrial Recovery Act has nothing whatever to do with the validity of your right to cancel one out of each ten pictures you bought at one time from a major distributor; such a right depends entirely on the cancellation clause contained in every major producer-distributor's contract for the 1934-35 season.

Some exchanges may deny to some exhibitors that the cancellation privilege of the Code is cumulative. The cancellation privilege was cumulative not only under the Code but also under the contract, and still is so under all major companies' contracts, for Paragraph (b), subparagraph (3), of the Fifteenth Clause of every major company's contract (except Paramount, in which it is Fourteenth) reads as follows:

"If such privilege of exclusion is not exercised as provided in paragraph (b) (2) above, the Exhibitor may nevertheless exercise such privilege by paying the license fee of each motion picture excluded with the notice of its exclusion. In such case, such payment shall be credited against such tenth or succeeding tenth motion picture, as the case may be, which the exhibitor would otherwise be privileged to exclude as provided in paragraph (b) (2) above."

The meaning of this clause is somewhat ambiguous, but the producers recognized the fact that the cancellation privilege is cumulative when the Code was in effect by accepting cancellations made by the exhibitors cumulatively. The cancellation clause in the contract is the exact clause that was contained in the Code. Consequently, when the exhibitor and the representative of the distributor were negotiating a contract the cumulateness of the cancellation provision was a recognized fact and influenced them in their negotiations; therefore, no distributor can, in the opinion of this publication, deny its cumulateness now.

kept. Before an exhibitor can compel Fox to deliver it, however, he must resort to court proceedings; and very few exhibitors could afford to take such a step to enforce the contract on one picture. What has prompted Fox to take this picture away from the 1934-35 contract holders seems to be the cost of the picture—it has cost more than one million dollars to produce, a sum which is assumed to be at least two thirds more than that which was appropriated.

CANCELLATION CLAUSE: The Fox contract, too, contains a cancellation provision (Clause Fifteenth), and is the same as those in the Columbia as well as the First National contracts. Accordingly an exhibitor is entitled to cancel ten per cent of all deliverable pictures, either one out of each group of ten, or the entire quota from the last group. Those who hold Fox contracts are entitled to cancel 5 pictures, if all 52 and more than 45 should be delivered.

PICTURES "NOT GENERALLY RELEASED": I have not been able to find a clause covering the pictures that may not be "generally released."

The Fox contract runs up to July 31, 1935.

Metro-Goldwyn-Mayer

MGM sold 52 pictures in the 1934-35 season's block: 51 on one contract, and "Barretts of Wimpole Street" on an individual contract.

So far it has delivered "Barretts" and 31 out of the 51, leaving 20 to deliver.

Of the 20, one has been eliminated—No. 515; it was to have been delivered with the late Marie Dressler. This leaves 19 to deliver.

Of the 19, the following are substitutions: No. 509—Cosmopolitan No. 2, released as "The Flame Within," with Ann Harding and Herbert Marshall. The new MGM contracts designate this picture as "Campaign Series No. 2." Since Mr. William Randolph Hearst, who is the producer of Cosmopolitan Productions, has withdrawn from MGM and has connected himself with Warner Bros., he does not release his Cosmopolitan productions through MGM, and since "The Flame Within" is not a "Cosmopolitan No. 2," as the contract specifies, but "Campaign Series No. 1," it is not the picture you bought; consequently you are not under an obligation to accept it.

What has been said of "The Flame Within" is true also of "Murder in the Fleet," which carries No. 510 as production number, and of No. 511. Production No. 510 was sold as a Cosmopolitan No. 3 and is being delivered as a "Campaign Series No. 2"; Production No. 511 has not yet been named. But later contracts describe it as "Campaign Series No. 3." Since these two pictures are not the pictures you bought you don't have to accept them.

What was said of "The Flame Within," and of "Murder in the Fleet" is true also of No. 513 and No. 514. These were sold with Marion Davies, and since Miss Davies is now with Warner Bros. and no more Davies pictures will be released through MGM, at least in the 1934-35 season, MGM is intending to offer two Myrna Loy pictures in their place. But since these are star substitutions you are under no obligation to accept them.

As far as Production No. 519 is concerned, a trade paper news item has it that Helen Hayes is not going to act in pictures any longer and since this production has been sold with this star you will be under no obligation to accept a picture that may be offered with another star.

Leaving Productions Nos. 509, 510, 511, 513, 514, 515, and 519 out, MGM owes you for the 1934-35 season the following productions, 14 in all:

- No. 503, with Warner Baxter and Myrna Loy No. 1.
- No. 512, with Joan Crawford.
- No. 517, with Jean Harlow (No. 1).
- No. 518, with Jean Harlow (No. 2).
- No. 520, with Laurel and Hardy (No. 1).
- No. 521, with Laurel and Hardy (No. 2).
- No. 522, with Janette MacDonald (No. 1).
- No. 524, an All-Star Cast MGM Comedy.
- No. 528, with William Powell (No. 1).
- No. 529, with William Powell (No. 2).
- No. 530, with Gloria Swanson (No. 1).
- No. 531, "Marie Antoinette," with Norma Shearer.
- No. 534, "The Good Earth."
- No. 536, "Mutiny of the Bounty."

CANCELLATION CLAUSE: This company's contract, too, contains a cancellation provision and is the same as that in the Columbia, First National, and Fox contracts. The interpretation given to it in any of these contracts applies also to the cancellation clause in the MGM contract.

Since MGM sold you 52 pictures, you are entitled to cancel 5, if it should deliver all 52, or no fewer than 46.

PICTURES "NOT GENERALLY RELEASED": The provisions about pictures that may not be released during the life of this contract are contained in the Seventeenth Clause, which is the same as a similar provision in the First National as well as the Columbia contracts, only that the period is between September 1, 1934, and August 31, 1935. Accordingly, the distributor must send his notice to you that he desires to exclude all "not generally released" pictures not later than August 16, 1935, and you must send your written notice that you want them not later than September 30, 1935; and you are bound up to September 30, 1936.

The interpretation given in the Columbia, First National, and Fox contracts applies also to this clause.

Paramount

This company sold its Group S-6 not to exceed 64 features. Up to "The Glass Key," released May 31, it released 43 pictures, leaving 21 to deliver to the maximum number sold. But I understand that it will not release more than 52 pictures.

Paramount has had only one star substitution—"Limehouse Blues," which was promised with George Raft and Sylvia Sydney, and was delivered without Miss Sydney.

Some exhibitors obtained a selective contract stipulating that they were to play 50 or 52 out of the 64 maximum, and now that Paramount will release only 52 they feel that they have been taken unfair advantage of. Their contention seems to be correct, but whether legally they are entitled to a redress or not, I don't know. These exhibitors have either to consult a lawyer or to try to induce the exchange to make some concessions.

CANCELLATION CLAUSE: The Paramount contract, too, contains the same cancellation provision contained by all the contracts that have been already discussed. It is Clause Fourteenth.

If Paramount will release only 52 pictures, you will be entitled to cancel five.

PICTURES "NOT GENERALLY RELEASED": The contract runs from August 1, 1934, and ends July 31, 1935. But I have not been able to find in it any provision about pictures that may not be "generally released."

RKO

The RKO contract does not even specify either a maximum or a minimum number of pictures; it was left up to the salesman and the exhibitor to determine the number, which was inserted into the application when it was signed by the exhibitor.

Up to "The Informer," which it released May 24, RKO released 31 pictures.

CANCELLATION CLAUSE: Like the contracts heretofore discussed, the RKO contract contains a cancellation provision, and it must be exercised by the exhibitor in the same manner as described in the discussion of the cancellation clause of the other contracts. The exhibitor has the right to cancel ten per cent of all pictures RKO will deliver.

The term of this contract is one year after the first "deliverable" picture.

PICTURES "NOT GENERALLY RELEASED": The provisions governing pictures that are not generally released are contained in Clause Seventeenth and its details are similar to the details of the Columbia, First National and MGM contracts, except that the period covered is from September 1, 1934, to August 31, 1935—like that of the MGM contract; therefore, you should read the interpretation of this clause in the MGM contract to get further details.

United Artists

Since United Artists sells its pictures on individual contracts, the number of pictures each exhibitor bought varies.

Up to "Call of the Wild," scheduled for release sometime in August, United Artists will have released or has committed itself for release 22 feature pictures.

CANCELLATION CLAUSE: The United Artists contracts, being individual, do not contain a cancellation provision; nor do they contain any provision about pictures that may not be "generally released."

Universal

Universal sold 36 regular features and 6 Buck Jones westerns. Up to "Werewolf of London," released June 3, it delivered: 25 regular features, leaving 11 to deliver; and 5 westerns, leaving 1 to deliver.

(Continued on inside page)

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JUNE 29, 1935

No. 26

THE DIGEST OF CONTRACT TERMS IN GREAT DEMAND

The demand for copies of the Digest for Contract Terms on Features and Shorts has been so great that, by the time you will be reading this issue, the copies printed in the first edition will have been exhausted; and I predict that the orders will exceed the supply greatly. This has compelled me to make plans for a second edition.

Before printing the second edition, however, I should like to know how many of those of you who have not obtained a copy would want one. So if you intend to buy a copy you should place your order at once so that your copy may be added to the total number. If you do not order it now, you may have a difficult time getting one afterwards.

The information contained in the Digest cannot be found anywhere else for the simple reason that the exhibitors will not, as a body, reveal their business secrets to any one else.

The information contained in the Digest was gathered from Questionnaires returned by one thousand exhibitors—a remarkable number when one considers that in those questionnaires the exhibitors revealed their most intimate business secrets.

The first Digest contained information only from exhibitors in towns of more than 2,500 inhabitants. The reason for it was the fact that I was in haste to send the Digest out, because selling was being done and the exhibitors had to have it. But now I have made the analysis also of town's of fewer than 2,500 inhabitants and printed it in a pamphlet, buff in color, to distinguish it from the first Digest, which is white. Mailing was done on Wednesday.

Those who have cooperated in the Questionnaire will receive a free copy of the second Digest just as they have received a copy of the first. A copy will be sent without any extra charge also to those who have purchased a copy of the first Digest.

Those who wish to purchase a set of the two copies may send a check in accordance with the rate charged to exhibitors of their class. The rates are as follows:

Exhibitors in towns of 3,500 or under.....	\$1.00
Exhibitors in towns of 3,501 up to 10,000 or in neighborhoods of big cities.....	3.00
Exhibitors in towns of more than 10,000 inhabitants	5.00
Circuits of 10 theatres or fewer.....	10.00
Circuits of more than 10 theatres.....	15.00

TENTH AND CANCELLABLE PICTURES

As stated in last week's issue, the ten per cent cancellation provision contained in the contracts of all major producer-distributors (with the exception of United Artists) is valid and an exhibitor is entitled to cancel one out of each ten pictures he has contracted for, even cumulatively.

Columbia

For those who bought the westerns, the tenth picture of the first group of ten was "Broadway Bill"; "Revenge Rider," released March 18, the tenth of the second group; and "Justice of the Range," released May 25, the tenth of the third group.

For those who did not buy the westerns, "Behind the Evidence" was the tenth of the first group, and "Party Wire," released April 27, the tenth of the second ten.

First National

"Woman in Red" was the tenth of the first group, and "In Caliente," released May 25, the tenth of the second group. "Church Mouse" is not counted in because it is a foreign picture and was sold separately.

Fox

For those who accepted the substitutions and the foreign-made pictures "First World War" and "Baboona," the tenth pictures are as follows: "365 Nights in Hollywood," the tenth of the first group; "Helldorado," of the second; "Little Colonel" of the third, and "Daring Young Man," released May 24, the tenth of the fourth group of ten.

For those who did not accept them, the tenth picture of the first group is "Marie Galante"; of the second "Charlie Chan in Paris"; and of the third, "Spring Tonic."

MGM

The tenth picture of the first group of ten was "The Wicked Woman"; the tenth of the second group, "After Office Hours," and for those who may reject "The Flame Within" (509), and "Murder in the Fleet" (510) on the ground that they are substitutions, the tenth of the third group is "Public Hero No. 1," released May 31.

Paramount

The tenth picture of the first group of ten was "Ready for Love"; the tenth of the second "Father Brown, Detective"; of the third, "Car 99"; and of the fourth, "Once in a Blue Moon," released May 10.

RKO

"Woman in the Dark" was the tenth picture of the first group of ten; "Gigolette," of the second, and "Village Tale," released nationally May 10, the tenth picture of the third group.

United Artists

Since this company's contracts do not contain a cancellation clause no cancellations can be made.

Universal

For those who bought also the westerns, the tenth picture of the first group of ten was "Secret of the Chateau"; of the second, "Transient Lady," and of the third "Werewolf of London," scheduled for release June 3, unless the schedule is changed.

For those who did not buy the westerns, the tenth picture of the first group was "The Man Who Reclaimed His Head"; and of the second, "Princess O'Hara."

Warner Bros.

The tenth picture of the first group was "Bordertown." The tenth of the second group has not yet been set for release. The last picture on the Warner Bros. schedule, printed in the Blue Section of HARRISON'S REPORTS on May 18, is "Stranded," which is the ninth picture of the second group.

SUBSCRIBE TO THE FORECASTER AT ONCE!

The first four issues of the Forecaster have been already mailed to the Forecaster subscribers.

Three of these issues deal with the MGM product; they contain forecasts of the following materials:

No. 1 (MGM): "Oliver Twist," "Prisoner of Zenda," "Gold Eagle Guy," "The Bishop Misbehaves," "Miracle in the Mountains," "Ah, Wilderness," "Ma Pettengill," "Maytime," "40 Days of Musa Dagh," "A Tale of Two Cities," "Silas Marner," "20,000 Leagues Under the Sea."

No. 3 (MGM): "Anna Karenina," "The Wind and the Rain," "The Shining Hour," "Sacred and Profane Love," "The Whipsaw," "Good-Bye Mr. Chips," "The Distaff Side," "The House of Trujillo," "Living in a Big Way," "Merrily We Roll Along," "Three Wise Guys," and "Wife vs. Secretary."

(Continued on last page)

"No More Ladies" with Joan Crawford, Robert Montgomery and Franchot Tone

(MGM, June 14; time, 80 min.)

"No More Ladies" is a picture that should appeal fairly well to class audiences as well as to the masses. It is a sophisticated comedy-drama, well acted, and lavishly produced. The first half is slow and becomes somewhat tiresome because of too much conversation. But the second half is sprightly, gay, and clever, and holds one in suspense. The comedy is provoked by the sparkling dialogue, and also by the means Joan Crawford chooses to teach Robert Montgomery, her husband, a lesson, curing him of his philandering habits. Edna May Oliver, as Miss Crawford's modern grandmother, is exceptionally good and provokes many laughs by her wisecracks. One is in sympathy with Miss Crawford who is unhappy because of Montgomery's infidelity. Montgomery is too weak a character for any one to be in sympathy with. For women, there is an added attraction in the number of fashionable gowns worn by Miss Crawford.

In the development of the plot Miss Crawford marries Montgomery, knowing his philandering propensities, but hoping that marriage might cure him. No sooner do they return from their honeymoon than he meets an old flame at a cocktail bar and spends the afternoon and night with her, neglecting even to telephone his wife. She finds out about this and is so enraged that she decides to humiliate him. She invites several guests to their home among them being Franchot Tone, whose wife (Vivienne Osborne) Montgomery had stolen from him. She flirts with Tone. This makes Montgomery so unhappy and remorseful, that he decides to leave. But he changes his mind, begs for forgiveness and a happy reconciliation ensues.

The plot is from the stage play by A. E. Thomas. Donald Ogden Stewart and Horace Jackson wrote the screen play, E. H. Griffith directed it, and Irving Thalberg is the producer. In the cast are Charlie Ruggles, Gail Patrick, Reginald Denny, Arthur Treacher, and others.

Unsuitable for children, adolescents, or Sundays. Suitable for adults; suitability, *Class B*.

"Sanders of the River"

(London Film-United Artists, July 1; time, 89 min.)

This may appeal to class audiences, but it will bore the masses. The only attraction is the acting and singing of Paul Robeson, a well-known negro performer, who has a fine personality and a magnificent voice. But there is no story or romantic interest. It would be more appropriate to classify it as a travel picture dealing with tribal customs in Africa for it centers completely around the customs and enmity existing between the different African tribes, who are held in check by the British Government agents. Although these customs and the tribal songs are interesting at first they become tedious because of repetition. Some of the outdoor scenes, taken from an aeroplane, showing animals in flight, are done well but they are not novel, since similar shots were shown in Fox's "Babooa." The closing scenes, which show the capture of Robeson and his wife by a rival tribe, are exciting.

The story deals with the attempts of Leslie Banks, British Army Officer stationed in Africa, to keep peace amongst the tribes. His most devoted subject is Paul Robeson, self-made chief of a powerful tribe, whose leadership brings happiness to his people. After five years of peace and law and order Banks is given a leave of absence. No sooner is he gone than two unscrupulous traders, selling gin and firearms, pass the word around that Banks is dead, and no law exists. Battle flares up between the tribes. Banks is in London and, notified as to what had occurred, leaves by plane for Africa. In the meantime, the leader of a ferocious tribe of killers kidnaps Robeson's wife and then captures Robeson. Just as they are ready to kill the two, Banks arrives and saves them. The two traders are killed, as is the tribe chief, and Banks calls a meeting of the various chiefs. He tells them that law must be enforced, and makes Robeson the king of all the tribes, knowing that because of his devotion he will keep peace.

The story is by Edgar Wallace, the screenplay by Jeffery Dell and Lajos Biro, the direction by Zoltan Korda. Alexander Korda is the producer. In the cast are Nina Mae McKinney, Joan Gardner, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*. Entertainment, *Class C*, for the masses, and *Class A* for high class picture-goers.

"Ginger" with Jane Withers and Jackie Searle

(Fox, July 5; time, 74½ min.)

Fox has a potential star in Jane Withers, a nine year old girl who appears in this picture. She should appeal to every American youngster because she represents the average child of today—clever, slangy, nervy, and yet loveable. Jane is really a good actress, with a flair for mimicry, a natural and easy manner in speaking her lines, and a fine comedy sense. In "Ginger" she goes so far as to recite even parts of Shakespeare's "Romeo and Juliet"; and she does it remarkably well. Most children will sympathize with her and appreciate her discomfort in finding herself with persons who thought more of manners than of comfort and happiness. One of the funniest situations is that in which she tries to eat her dinner at the home of a fashionable society woman but finds it difficult to manipulate the knives, forks, and spoons, until she finally takes a whole squab in her fingers and starts eating it by biting it. The story is simple, but serves as a means of displaying Jane's talents.

In the development of the plot Jane's guardian, O. P. Heggie, a former Shakespearean actor who had taken to drink, is sent to jail for thirty days for creating a riot. Jane tries to steal things to pay his fine and free him but she is caught. She is brought to the attention of Katharine Alexander, a wealthy welfare worker, who decides to take Jane into her home where she might be under the influence of her son (Jackie Searle). Jane finds Jackie a poor companion for he is more interested in good social manners than athletics. But she soon brings about a radical change in the household; she makes a real boy out of Jackie, and wins the love of both Miss Alexander and her husband, Walter King. Heggie is found after his release from prison and happiness reigns.

The original story and screenplay is by Arthur Kober. Lewis Seiler is the director and Sol M. Wurtzel is the producer. In the cast are Richard Powell, Glenda Fowler, Walter Johnson, Tommy Bupp and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Ladies Crave Excitement" with Norman Foster and Evelyn Knapp

(Mascot Pictures, June 22; time, 67 min.)

A fast action melodrama revolving around the making of newsreels, which it glorifies. At the same time, it is a bold advertisement for the "March of Time" two-reel subject, which is referred to by the characters as "March of Events." There is also a thrilling horse race, and a fairly charming love affair.

The story revolves around the attempts of the hero to introduce a novel idea in newsreel making; he decides that dramatizing important events would prove a profitable thing and proceeds to carry out his ideas, to benefit the newsreel concern he had been working for, and by which he was considered a crack-newsreel man. He is helped in his efforts by the heroine, daughter of the owner of the rival newsreel concern, who, tired of being the daughter of a rich man, wanted to go to work, despite her father's objections. But just before putting out the first subject he reads in the papers that the rival concern had stolen a march on him, and he suspects the heroine. But he soon finds out who was the guilty person. While on the racing course getting moving pictures of the horse races, the hero sees some suspicious characters enter one of the stalls and photographs them injecting some drug into a fine race horse on which they had bet heavily. The horse, stimulated by the drug, wins, but the judges declare it a no-race when the hero, having developed the negatives within a few minutes, proves to the judges that the winning horse had been doped. The law breakers waylay the hero, hold him up and take the negative away from him. He had enough left, however, to bring about their arrest when the crooks enter the establishment, hold up the owner of the concern, and take away the evidence. But with the aid of the Federal Government, the crooks are found out and arrested. The hero marries the heroine with the consent of her father. The hero sells the "March of Events" to his employer, on a royalty basis and a percentage of the profits.

The story is by John Rathmell, the screen play by Wellyn Totman, and the direction by Nick Grinde. Norman Foster is the hero, and Evelyn Knapp the heroine; they are supported by Eric Linden, Esther Ralston, Purnell Pratt, Gilbert Emery, Emma Dunn, Jason Robards, and others.

Good for the entire family, and on a Sunday. Suitability, *Class A*.

"Honeymoon Limited" with Neil Hamilton, Irene Hervey and Lloyd Hughes

(Monogram, June 1; running time 72 min.)

A fairly amusing melodramatic farce-comedy. The best part is the second half, where Neil Hamilton, while attempting to prevent some crooks from escaping with stolen money, becomes involved with the sheriff. The stupid sheriff contributes some of the comedy.

The story revolves around a broken-down author (hero) who makes a wager with his publisher that he will reach San Francisco on foot within a certain length of time. Just before he reaches his destination he is caught in a storm and enters a supposedly deserted inn to get out of the rain. There he finds a young woman (heroine) with her two little twin sisters and learns that they had run away from their hard-hearted uncle. Complications arise, among which is an attempt by some robbers to recover stolen money they had hidden in the inn, and more complications when the hero, realizing what the robbers were after, attempts to prevent them from escaping with the money, but he is interfered with by the stupid sheriff. In the end, however, the hero succeeds, not only in preventing the thieves from running away with the money, but also in bringing about their arrest. The hero learns that the young man from which the young woman and her little sisters were running away was his own publisher. He takes the girls to New York, and presenting himself to the publisher obtains the heroine as his reward—they marry.

The story is by Vida Hurst, the screen play by Dorothy Reid and Betty Burbridge, and the direction by Arthur Lubin.

Good for the entire family, on any day of the week. Suitability, *Class A*.

"Princess Charming" with Evelyn Laye and Henry Wilcoxon

(Gaumont-British, Jan. 30; time, 70 min.)

Mediocre! The plot, which deals with a mythical kingdom, creaks with age, the continuity is disconnected and choppy, the action slow, and the brand of comedy not to the taste of American audiences. The only attractive feature is Evelyn Laye's singing, although the songs she renders are not particularly distinguished. Part of the comedy consists of a burlesqued revolution which is too ridiculous even to be funny. And the rest of the comedy centers around the efforts of a lunatic to sell insurance policies to notable persons.

The original screenplay is by L. du Garde Peach. Maurice Elvey is the director. In the all British cast are Yvonne Arnaud, George Grossmith, Max Miller, and others.

Because of the fact that it is shown that the king's mistress lived at the palace with him, it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Alibi Ike" with Joe E. Brown

(Warner Bros., June 15; time, 71½ min.)

A pretty good comedy, particularly for baseball fans, both young and old; they should be amused highly by the antics of Joe E. Brown, as an egotistical baseball pitcher. Although the laughs are provoked by exaggerated and implausible situations, it does not matter since they are extremely comical. The topic is timely, too, for this is the baseball season when spectators are more interested in this sport than at any other time. Brown plays his usual role of a naive person who is teased by all only to be the hero at the end. The picture is at its best on the ball field, and during these situations should not only excite but amuse the audience. The love interest is mildly pleasant.

The story is by Ring Lardner, the screenplay by Wm. Wister Haines. Ray Enright is the director. In the cast are William Frawley, Ruth Donnelly, Roscoe Karns, Eddie Shubert, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

Substitution Facts: This is number 815 and is replacing "Earthworm Tractors," which was to have been based on the famous series of Saturday Evening Post stories by William Hazlett Upson. It is a story substitution.

"The 39 Steps" with Robert Donat and Madeleine Carroll

(Gaumont-British, Release date not set; time, 79 min.)

Very good entertainment. It is a combination murder mystery-spy melodrama, with fast melodramatic action, comedy and romance throughout; it holds the attention well, keeping the spectator in suspense. The plot is worked out logically with a particularly ingenious ending in which the villain is trapped. The thrills are engendered by the many attempts the hero makes to escape from the police, who were trying to arrest him for a murder he had not committed. Besides being exciting these situations provoke comedy because of the means the hero uses to gain his freedom. Equally exciting and amusing are the situations in which the heroine is handcuffed to the hero and is forced to do his bidding. The production and acting are good:—

At a music hall where the hero is a spectator, a brawl starts when a shot is fired; and in the excitement that follows, the hero finds himself accompanying a young woman from the theatre. She begs him to take her to his apartment. Once there she tells him that she is a spy, that an attempt was being made to kill her, and that there was danger of valuable government information being sent out of the country. During the night she is murdered and the hero realizes that in order to clear himself he must find out who was behind the plot. By following clues left by the murdered girl, the hero meets with many adventures, and is forced to dodge the police who were trying to arrest him for the girl's murder. During his adventures he becomes acquainted with the heroine, who innocently becomes involved with him. Eventually he proves his innocence and uncovers the plot of the international spies. The heroine, who at first had no faith in him, is in love with him by this time and accepts his marriage proposal.

The plot has been taken from the novel by John Buchan. The adaptation is by Charles Bennett and the direction by Alfred Hitchcock. In the cast are Godfrey Tearle, Helen Haye, Lucie Mannheim, Peggy Ashcroft, and others.

Because of the murder it is unsuitable for children or adolescents. It is very good adult entertainment. Suitability, *Class B*.

"Men Without Names" with Fred MacMurray and Madge Evans

(Paramount, June 28; running time 66 min.)

Another fairly exciting G-Men-gangster melodrama that should entertain followers of this type of pictures; but it is not an equal, either in production or excitement, to its predecessors. The ending, however, is thrilling and should hold the spectator in tense suspense for not only is the life of Fred MacMurray, the government officer, endangered but also that of David Holt, an innocent youngster, used as a shield by the gangsters. One is held breathless in the situation in which Leslie Fenton, the gangster leader, trapped by government officers, holds David in front of him to ward off the shots. As is usual in pictures of this type the courage of the government men is stressed, as for instance, in the situation where Lynne Overman, an officer, walks into the gangsters' hideout knowing that he had little chance of escape. Another situation shows MacMurray entering the building in which Fenton was hiding intent on capturing him. The unpleasant feature, however, is the activity of the gangsters who, with guns as their protection, are able to force innocent persons to do their bidding. The love interest is incidental:—

MacMurray, sent on his first important assignment to trace a gang of bank robbers, finds the hideout of the gang. By posing as a representative of an airport company looking for a site to be used as a landing field, he obtains the information he needs. He becomes acquainted with Madge Evans, a newspaper reporter and sister of David Holt; at first she mistrusts him but later they become friends. David is caught by the gangsters when he comes to their hideout to deliver a package and is taken along with them when the police surround them. MacMurray saves the boy, thereby winning Miss Evans' love. All the members of the gang are killed.

The story is by Dale Van Every, the screenplay by Marguerite Roberts and Kubeck Glasmon, the direction by Ralph Murphy. Albert Lewis is the producer. In the cast are Elizabeth Patterson, Grant Mitchell, Dean Jagger, John Wray, and others.

Not suitable for children or adolescents. Adult entertainment. Suitability, *Class B*.

No. 4 (MGM): "Rennie Peddigoe," "Nancy Stair," "Man Crazy," "Pickwick Papers," "China Seas," "Tish," "Timberline," "The American Black Chamber," "Suzy," and "Presenting Lily Mars," "A Lady Comes to Town," and "Kim."

All these—36 in all—and a few more which will be forecast later on are properties from which MGM will choose for the pictures they will deliver to you in the 1935-36 season. Will it pay you to know how good or how bad a picture each of these properties will make?

Issue No. 2 contains forecasts of the product offered by Republic (formerly Monogram). They are the following—ten in all:

"The House of Seven Gables," the Nathaniel Hawthorne novel; "Michel O'Halloran" and "The Harvester," the Gene Stratton-Porter novels; "The Spanish Cape Mystery," a novel by Ellery Queen; "The Leavenworth Case," Anna Katherine Green's novel; "The House of a Thousand Candles," the Meredith Nicholson novel; "An Old Fashioned Girl," the charming old novel by Louisa Alcott, author of "Little Women"; "Sailors Forget," a *Collier Magazine* story; "The Deerslayer," the James Fennimore Cooper novel; and "Two Black Sheep," by the well known author, Warwick Deeping.

Issues containing Fox and Warner Bros. forecasts will be mailed this week, and perhaps Universal.

I have had the Fox and the Warner Forecasts written for more than ten days but I have been waiting for the work sheets so that I may know which of the properties will be contained in the contract and which are merely promised, but no work sheets have been forthcoming. It is possible that none may be printed. For this reason I have decided to print the forecasts and send them out, making whatever notations are necessary later on, when the work sheets are finally printed, if they are.

This year the producers are going to give you as little information about their materials as possible. And the reason for it is the fact that they do not want to give you during the season a chance to cancel pictures on the ground that they are substitutions. The executive of one of the major companies admitted this to me (he made me promise not to give out his name.) You realize then how necessary for you it is to know how much the properties announced are worth.

You should subscribe to the Forecaster at once; the cost is infinitesimal when compared to the benefit you will receive.

The United States and Canada subscription rates to the Forecaster service for a season are as follows:

- | | |
|--|---------|
| (1) For towns of 5,000 inhabitants or fewer..... | \$ 5.00 |
| (2) For towns of from 5,000 to 10,000 inhabitants. | 10.00 |
| (3) For towns of more than 10,000 inhabitants: | |
| (a) Three theatres or fewer..... | 15.00 |
| (b) From 4 to 10 theatres..... | 25.00 |
| (c) From 11 to 20 theatres..... | 50.00 |
| (d) From 21 theatres to 30..... | 100.00 |
| (e) From 31 theatres and over..... | 200.00 |

For actors, directors, authors
(personal use only) 15.00

Studios 200.00

USE THE MGM 1935-36 SELLING TERMS AS A MODEL

The following are the terms which MGM is asking for its 1935-36 season's pictures:

PLAN No. 1

All percentage: 6 pictures at 35%; 6, at 30%; 20, at 25%; and the remainder at 20%.

PLAN No. 2

Six pictures at 35%; 6, at 30%; and 30, to be purchased outright.

PLAN No. 3

Four at 35%; 8, at high allocations, the figures to be based on the earnings of 1934-35 specials, and 30, to be purchased outright.

HARRISON'S REPORTS neither endorses nor condemns these terms; it merely offers them to the exhibitors so that they may be enabled to compare them with the terms asked by some of the other big companies.

Personally, however, when I compare the terms some of the other companies are asking with the terms MGM is

asking, I find that the MGM terms are far more reasonable, particularly when quality of product is taken into consideration.

Those of you who are using MGM product should under no conditions offer higher terms for the product of other producer-distributors, for if you should you are likely to be made to pay higher prices also for MGM product.

A study of the material offered by MGM proves to be of high average quality, higher than the material offered by the best of the others.

One other thing MGM has done this season that is commendable is this: it has announced in the trade papers a large number of books, plays and magazine stories from which it will choose its 1935-36 pictures. This gives an exhibitor some idea as to what he should expect to get in the finished pictures.

Though HARRISON'S REPORTS feels that nothing less than a law such as the Pettengill Bill will make it possible for an exhibitor to know what he will be buying, because it is only such a law that will enable him to determine whether the material offered by a given producer is or is not suitable for the people of his community, under the system that is now prevailing, by which no producer puts into the contract the pictures that he intends to deliver to the contract holder, the giving of all the properties from which a company will choose for its pictures is the fairest plan. Some of the other producer-distributors have stopped putting even titles into either the contracts or the work sheets, and have discontinued even the work sheets, so that the exhibitor has no way of telling what kind of pictures he is going to get, and is now compelled to rely entirely on the education, experience and good taste of the heads of the film company whose product he buys.

REMODEL YOUR THEATRE

If your theatre needs repairs, or new equipment, you can borrow money from the Federal Housing Administration up to \$50,000, for the Federal Housing Act, which when first enacted permitted a loan only up to \$2,000, has now been amended to make loans up to \$50,000 possible, to be refunded within a period of five years or less.

Here are some of the things you may do with the money you can borrow: Air-conditioning, rewiring, repainting and redecorating, new seats, new lighting fixtures, sound-proofing, new theatre front, remodeling your stage, glass partitions, new projection equipment, and many others.

If your theatre is not soundproofed properly, you may at least borrow money to soundproof it, for nothing makes your patrons more nervous and more dissatisfied than poor sound.

Summer is on and this is the time for you to shut down to make your improvements.

The purpose of the Federal Housing Act was to give employment to those who are unemployed. So if you see a possibility of bettering your business by improving your theatre, borrow the money. You may apply for it to the Federal Housing Administration, Washington, D. C.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Arizona," "The Blue Light," "Echo Der Heimat," "Ginger," "Going Highbrow," "Kaiser Walber," "Morgenrot," "Princess Turnadot," "Sanders of the River," "Silent Valley," and "Stranded."

CLASS B (Unsuitable for either children or adolescents, but are neither approved nor disapproved for adults): "Becky Sharp," "Charlie Chan in Egypt," "College Scandal," "Hans Weftmar," and "Paris in Spring."

CLASS C (Unsuitable for anybody): "Modern Motherhood," "No More Ladies," "Sturme Bieliendenschaft," and "The Tempest."

Note: "Air Hawks" has been transferred from the "A" to the "B" list and "Vanessa, Her Love Story" has been transferred from the "B" to the "A" list.

Look over your file of HARRISON'S REPORTS and let me know if any copies are missing so that I may duplicate them. No charge will be made for these copies.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

 A Motion Picture Reviewing Service
 Devoted Chiefly to the Interests of the Exhibitors

 Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

 Published Weekly by
 Harrison's Reports, Inc.,
 Publisher—
 P. S. HARRISON, Editor

Established July 1, 1919

 Pennsylvania 6-6379
 Cable Address:
 Harreports
 (Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JULY 6, 1935

No. 27

FIGHT FIRE WITH FIRE!

According to information sent to this paper, independent circuits, adopting the methods that were employed a few years ago by the affiliated circuits, are putting small independent exhibitors out of business: they go into a town and obtain an option on a plot of ground, put up a sign informing the public that they are going to erect a theatre, and then they go to the local exhibitor and make an offer to take over the operation of his theatre. And the exhibitor, knowing that the new theatre, because of the buying power of these circuits, will gobble up all the choice products, surrenders—he turns over to the circuit fifty-one per cent interest of his theatre without receiving a cent for it.

Some exhibitors, realizing that turning over fifty-one per cent interest to their theatres to a circuit means practically a loss of their entire investment, prefer to retain entire control and fight it out. They feel that since either course means a loss, they prefer to take a loss fighting rather than surrendering. And in most cases the circuits do not carry out their threats; and where they do carry them out the exhibitors are as a rule able to make a living just the same.

My opinion has been asked as to how a situation such as this may be taken care of. With the exception of the procedure that has been followed by many exhibitors, as stated in the preceding paragraphs, there is one other procedure that may be followed profitably: the exhibitors who are so threatened should band together and build a five hundred seat theatre in the best town of the circuit, next to the circuit theatre. As I have been told, this method has been adopted in some parts of the country with excellent results.

There was a time when big theatres impressed the public so much that they would draw all patronage away from the smaller theatres; today the opposite seems to be true: the small theatres put out of business the big theatres; they are more intimate than the big theatres; and since their operating expense seat for seat is greatly smaller they are able to make a profit when the big theatres show a loss.

If the exhibitor who is threatened with circuit opposition will do something instead of sitting down and crying over his poor luck, I am sure the circuits will think several times before going into his town to try to take over his theatre from him without putting up a cent. The local exhibitor has all the advantages and none of the disadvantages of the circuit: he is in a position to start a publicity campaign that will induce the local people to stay away from the circuit theatre.

He can point out to his local people that the profits made by the circuit theatre do not remain in town, to help the local merchants, but are taken out of town, to help stockholders. The circuit manager is a poorly paid employee, unable to take part in the development of the local community, whereas the local theatre owner keeps all the profits and takes part in the affairs of the community. He has a family, children to send to school, whereas the circuit manager is, as a rule, a bachelor, shipped from town to town, whenever his boss needs him to further the interests of an alien corporation.

This paper has often advocated chain taxation as the means of preventing circuit theatres from getting too big and forcing small exhibitors out of business. I have read in the *Sunday Times* (New York) of June 21 that California has already taxed chain stores, to the amount of \$500 for every store of a chain that owns more than nine stores. I do not know whether this taxation affects theatres; if it does, the small theatre owners of California will surely profit from such a law. The thing to do now is for exhibitors of every state to work for such a law, taxing each chain unit, whether it be grocery store or a theatre, not \$500 but \$1,000, when the corporation owns more than a small num-

ber of theatres. The United States Supreme Court has decreed that a tax of this kind is constitutional, even if confiscatory.

According to the *Times*, North and South Carolina, Mississippi, Kentucky, Georgia and Maryland have chain-tax laws. And, of course, Indiana, the constitutionality of which law was upheld by the U. S. Supreme Court.

Until your state has a chain-tax law, you had better get together with other exhibitors, threatened with a similar extinction, and make plans to put up a four or five hundred seat theatre next to the most profitable theatre the threatening chain may own, no matter whether it is in your town or not. You need not build such a theatre: just get the money together and let the chain management know that it is ready, to be used whenever necessary.

You may say that the chain management may buy all available property next to their best theatres. There is no quicker way for them to go out of business than by investing so much money and have it lie idle.

A BAD PRODUCER HABIT

Each season many producers announce a given number of pictures but they do not deliver the full number.

For instance, last summer Paramount announced sixty-four for the 1934-35 season but they have notified their customers that they are going to deliver only fifty-three.

Warner-First National announced sixty, but they are going to deliver only fifty-four.

Other producers, too, are going to deliver the number short.

A policy such as this is detrimental to those few exhibitors who bought a selective contract, for they have no chance at selection.

Those who are in a position to buy selective contracts should insert into the application a provision giving them the right to reject a certain percentage of the total that may be delivered, the rejection to take place at regular intervals. Better yet, they should insert a provision giving them the right to reject one, or two (as the case may be) out of each ten, with the right to reject their quota later on in case they should fail to take advantage of their cancellation privilege.

A provision such as the following may take care of their needs:

"The Exhibitor reserves the right to reject... picture(s) out of each group of ten pictures released with the understanding that if the Exhibitor did not reject a picture in any one group he has the right to reject one in any subsequent group in addition to the picture he is entitled to reject in the same group under this provision."

HAVE YOU ORDERED YOUR COPY OF THE DIGEST?

For the convenience of such exhibitors as have not yet obtained a copy of "Harrison's Digest of Contract Terms on Features and Shorts," I have sent them each a letter with an order blank.

If you are one of those who have not yet obtained a copy and you want to buy one, make out a check for the amount charged for your theatre and send it back by return mail, so that your copy may be added to the total number that will be reprinted in a few days.

Since the Digest for the 1934-35 season's terms will not be reprinted, you should send in your order at once, so that enough copies may be reprinted to take care also of you.

If for any reason you should fail to receive the letter with the order blank, you will find the rates given in an editorial that was printed in last week's issue.

"Love Me Forever" with Grace Moore and Leo Carrillo

(Columbia, July 12; time, 90 min.)

Because of the great success of "One Night of Love" there is no doubt that this picture, too, will draw at the box-office, particularly in view of the fact that Grace Moore has been receiving so much publicity lately. But judged solely on its merits, it does not compare to "One Night of Love," which was many times a better entertainment. True this has been given an extremely lavish production, and Miss Moore sings both operatic and lighter music extremely well, and even acts with more ease than heretofore, but the story is so mechanical that it is difficult for one to remain interested in the outcome. A great defect for audiences that expect romantic endings is the fact that Miss Moore gives up the man she loves to stay with Leo Carrillo because she felt duty-bound to him. The fact that Carrillo demands this of her makes one lose all sympathy for him. Such an ending is unbelievable and unpleasant because one does not wish to see the sort of person Miss Moore portrays become intimately associated with the type portrayed by Carrillo. The music, of course, is excellent for those who appreciate opera. But those who do not care for operatic music may become a trifle bored in the closing scenes of Miss Moore's debut at the Metropolitan Opera when for more than ten minutes she and the tenor sing excerpts from "La Boheme." There is comedy provoked by the excited nature of Carrillo's henchman, Luis Alberni, who always takes a pessimistic outlook on everything that Carrillo does.

In the development of the plot Miss Moore, an impoverished society girl, is forced to sell her home and belongings. At the auction sale she meets Carrillo, a night club owner and gambler, who is extremely fond of music. They become friendly after he hears her sing. When she tells him her story, he offers her a position as singer in his cafe, but she is a failure there because of the low type of clientele. He is determined to help her make a success. Accordingly he fixes up a swanky cafe, catering to high-type persons, and there Miss Moore, being in her right element, is very successful. Carrillo spends all his money in engaging the proper operatic coaches for her and arranges things so that Miss Moore is heard by the director of the Metropolitan Opera Company, who engages her. But his joy turns to sorrow when he learns that she is in love with Robert Allen. He drinks and gambles, losing his entire fortune, and is unable to meet a \$15,000 gambling debt. Miss Moore finds out about this on the night of her debut and rushes to Carrillo's aid. She promises that she will not leave him again. She procures a loan from the opera company, pays the debt, and then takes leave of Allen, feeling that since Carrillo did so much for her she could not desert him.

Victor Schertzinger wrote the story and directed it. Jo Swerling and Sidney Buchman wrote the screen play. In the cast are Michael Bartlett, Spring Byington, Douglas Dumbrille, Arthur Hoyt and others.

One of the situations show Carrillo taking Miss Moore to an apartment which he had furnished for her, his intention being that she become his mistress. But it has been handled so delicately that it is doubtful if young folk will understand it. For those exhibitors, however, who are extremely particular, it is *Class B*, but for all others, it is *Class A*.

"Lady Tubbs" with Alice Brady

(Universal, July 15; time, 66 min.)

An enjoyable program comedy; it has human interest and suspense. The comedy is provoked by Alice Brady's attempts to become a lady so as to establish a social background for her niece, who was in love with a young society man. The funniest situation is that in which she goes fox hunting, riding a horse for the first time, and not understanding any of the hunt terms used. The fact that she is the first to arrive at the catch adds to the comedy because it is by accident that this happens. The closing scenes hold one in suspense besides being amusing, for in making known her deception she uncovers facts about her society friends that puts them all on the same level. The love interest is pleasant.

In the development of the plot Miss Brady, cook at a railroad construction camp, inherits a half million dollars from an Englishman she had once befriended. With the help of Alan Mowbray, her lawyer, and by extensive travel, she acquires manners and sets out to teach a lesson to the parents of Douglass Montgomery who had been snubbing her niece, Anita Louise, because she was not in society, even though Montgomery and Miss Louise loved each other. When she finds out that the parents both came from common stock and really had no background, she lets them know about her discovery. They then readily give their consent to the marriage. Miss Brady marries Mowbray, who had been fascinated by her genuineness.

The plot was adapted from the novel by Homer Croy. The screenplay is by Barry Trivers, the direction by Alan Crossland. Stanley Bergerman is the producer. In the cast are June Clayworth, Minor Watson, Russell Hicks, Hedda Hopper, Lumsden Hare, and others.

Suitable for the entire family. Suitability, *Class A*.

SUBSTITUTION FACTS: This is replacing "Speed," which was described in a press book sent out by Universal as follows: "A beautiful girl aviator whose daredevil escapades had made her front-page copy in the press is preparing a gigantic plane for a flight to a mysterious destination. A firm whose plane she had refused sends a young expert to cripple her plane. But when he meets her he falls in love with her. Gangsters in flight from the law steal her plane." It is a theme substitution, but since it is a good picture no contract holder can afford to reject it.

"Calm Yourself" with Robert Young and Madge Evans

(MGM, June 28; time, 69½ min.)

A fairly good program comedy. What it lacks in story values it makes up for in fast action and comedy situations, which border on the slapstick. The comedy is provoked by the predicament Robert Young finds himself in while serving clients. Since the nature of his business demanded secrecy he could not offer explanations; therefore, his actions were misunderstood not only by Madge Evans but by others. One of the funniest and most exciting situations is that in which Miss Evans, accompanied by motorcycle police, gives chase to Nat Pendleton who, she thought, had kidnapped a baby belonging to a "case." The manner in which everything is eventually straightened out to the satisfaction of all provokes additional comedy.

In the development of the plot Young, after being discharged by Claude Gillingwater who resented Young's making love to his daughter, Betty Furness, establishes a confidential service entitled "Calm Yourself," the nature of which was to handle delicate situations for those who could not cope with them. Ralph Morgan, a banker, engages Young to keep his daughter, Madge Evans, away from his home; she was to pay her father a visit and since Morgan had never told his second and incidentally young wife that he had a daughter of that age, he did not want Miss Evans to appear until he had broken the news to his wife about her. Miss Evans becomes associated with Young in his business which causes them to lead a hectic life. A baby is left with them, they become involved in a kidnap scare and are suspected by the police of being connected with a gang. Eventually they prove their innocence. Miss Evans is greeted by her father and step-mother, who had found out about her, and is happy. Young proposes marriage to her and she accepts.

The plot has been adapted from the novel by Edward Hope. Arthur Kober wrote the screenplay, and George B. Seitz directed it. Lucien Hubbard is the producer. In the cast are Hardie Albright, Paul Hurst, Shirley Ross, and others. (Coast review.)

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

SUBSTITUTION FACTS: This is a substitution of brand; it is released as "Campaign Series No. 2," (510) and is replacing "Cosmopolitan No. 3." Mr. William Randolph Hearst, who is the producer of Cosmopolitan Productions, is now with Warner Bros., and does not release his Cosmopolitan productions through MGM. You are not under an obligation to accept it.

"Paris In Spring" with Mary Ellis, Tullio Carminati and Ida Lupino

(Paramount, July 5; time, 81½ min.)

This may be appreciated by class audiences because of the excellent production and good singing by Mary Ellis. But as far as the masses are concerned, it is just another farce with a continental flavor, lacking star names. Some of the situations are amusing; as, for instance, one situation in which Tullio Carminati makes an unsuccessful attempt to convince Jessie Ralph, who is deaf, that he is not married to her granddaughter, Ida Lupino. But as for the story, the plot is obvious and one is able to guess in advance what is going to happen. For this reason it does not hold one in suspense. The acting is good and Mary Ellis does all she can to entertain the audience, but since her role is an unsympathetic one, the spectator is not much interested in her fate. In the closing scene Jessie Ralph delivers a lecture about marriage which, although intelligent, is a little too preachy.

The plot revolves around the tempestuous courtship of Carminati and Miss Ellis. She refuses to marry him and settle in his Italian villa and he in turn threatens to commit suicide. He goes to the top of the Eiffel Tower intent on jumping off; here he meets Ida Lupino, who had run away from convent and from her fiancé, who, too, wants to commit suicide. But Carminati prevents her and decides to use her as a means of making Miss Ellis jealous. His plan works but in turn Miss Ellis chooses Miss Lupino's fiancé, James Blakely, for the same purpose. Complications arise during which Jessie Ralph and her servants take it for granted that Carminati is married to Miss Lupino, and Blakely is married to Miss Ellis. After a hectic night, which brings unhappiness to the lovers, explanations follow and Miss Ellis agrees to give up her career as a singer to marry Carminati and settle down. Miss Lupino patches up her quarrel with Blakely and marries him.

The story has been adapted from a play by Dwight Taylor; Sam Hofferstein and Franz Shulz wrote the screenplay, and Lewis Milestone directed it. The producer is Benjamin Glazer. In the cast are Dorothea Wolbert, Lynne Overman, Harold Entwistle, Arnold Korff, and others.

It is too suggestive for children or adolescents; harmless for adults. Suitability, *Class B*.

"Death From a Distance" with Russell Hopton and Lola Lane

(Invincible, Apr. 25; time, 69 min.)

A fairly good program murder mystery melodrama. The means by which the murder is committed is somewhat novel and keeps the spectator puzzled until the end; the attention, too, is held because there are several suspects with clues pointing to each one. Otherwise, it follows the routine murder melodrama in which the young detective cross-examines witnesses and is hindered in some respects by a prying, wise-cracking girl reporter. The closing scenes, which show the detective using a trick to trap the murderer, are fairly exciting. The romantic interest is supplied by Russell Hopton, the detective, and Lola Lane, the reporter, but it is incidental:—

During a lecture given at a planetarium by Lee Kohlmar, an eminent scientist, a shot is fired while the lights are out. When the lights go on a man is found dead, slumped in his seat. The detectives are called in, headed by Russell Hopton. He has certain theories but the case becomes involved when Miss Lane prints a story in her newspaper in which she says that Hopton was going to use the scientist to help him solve the murder. Hopton realizes that this endangers the life of the scientist because he felt the murderer would try to kill him. But, by arranging matters to appear as if the scientist had killed himself, which would mean a confession of guilt, and by then having him get up in the presence of the various suspects, he unnerves the guilty man and makes him confess. The murderer is killed as he tries to escape.

The story and screenplay is by John W. Krafft, the direction by Frank Strayer. Maury M. Cohen is the producer. In the cast are George Marion, Sr., John St. Polis, Lew Keely, and others.

Because of the murder it is unsuitable for children or adolescents; harmless for adults. Suitability, *Class B*.

"The Girl Who Came Back" with Shirley Grey and Sidney Blackmer

(Chesterfield, May 20; time, 65 min.)

A fair program crook melodrama. It is quite far-fetched in some of the situations, but manages to hold one's attention because of the sympathy one feels for the heroine and the fear lest her past become known. At first, when it is established that the heroine is a member of a gang of counterfeiter and crooks, one is antagonistic towards her, but her regeneration changes one's feelings. The spectator is held in fairly tense suspense in the closing scenes where the heroine becomes involved with the crooks, much against her will, but who knowingly does so in order to save the hero.

In the development of the plot the heroine, leaving the gang of crooks (which were headed by Noel Madison) against their wishes, sets out for California with her aunt. She settles there, procures a position as secretary in a bank and is happy. Her employer, Sidney Blackmer, falls in love with her but she refuses his proposal of marriage because of her past. Her presence in the bank is discovered by a member of the old gang, and they plan to force her into helping them rob the bank. She refuses. Blackmer, while working alone at the bank one night, is held up and forced to open the safe and give securities and cash to the gang. He is then kidnapped and taken to their headquarters. When the heroine learns of this she makes known her identity to the police and rushes with them to the hideout. They capture the gang, recover the bonds and money, and save the hero. Since the heroine had shown that she had no connection with the gang the police promise not to involve her in the theft, particularly since Blackmer tells them that he is going to marry her.

The story and screenplay is by Ewart Adamson, the direction by Charles Lamont. The producer is George R. Batcheller. In the cast are Mathew Betz, Torben Meyer, May Beatty, and others.

Unsuitable for children or adolescents; adult entertainment. Suitability, *Class B*.

UNFAIR COLUMBIA

An exhibitor writes:

"Columbia sold us a contract without the western features. They now refuse to take our 10% cancellations for that reason. Are they justified in their contention?"

When an exhibitor does not use western features he is not offered such features for sale. Every salesman is so well acquainted with each exhibitor's requirements that none of them requests an exhibitor to purchase something he has no use for.

When this exhibitor bought the Columbia features he left out the westerns, which he cannot use. Consequently, he bought "all" the Columbia product. He is, therefore, entitled to cancel one out of each ten Columbia pictures delivered.

Columbia owns, of course, the pictures and it can, if it so chooses, refuse delivery of any of them if the exhibitor should insist upon the cancellation of one out of each ten pictures, and should withhold payment for such a picture. In such a case, the exhibitor may consult his lawyer for advice about what steps to take to protect his interests.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "April Blossoms," "Calm Yourself," "Dawn Rider," "Die Beiden Seehunde," "The Ghost Rider," "The Healer," "Honeymoon Limited," "The New Adventures of Tarzan," "Rainbow's End," "Riding Wild," "The Roaring West," "Smokey Smith," and "West of the Law."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Evensong," "The Keeper of the Bees," "Men Without Names," "Orchids to You," and "The Raven."

NOTE: "Vanessa, Her Love Story" has been transferred back to the "B" list.

THE GREAT USEFULNESS OF THE FORECASTER THIS SEASON

There are forecasts on individual pictures that are alone worth the price of the subscription to *Harrison's Forecaster*. Let me cite one of them—"Green Pastures," announced by Warner Bros.-First National (Warner Bros. has not announced in which group it will place this picture.) No doubt you will be asked to agree to high percentage terms on it, and to a very high minimum guarantee. The salesman, in order to justify the terms he will ask you for this picture, will call your attention to the fact that the play made a "tremendous" success, having played the theatres, in New York and throughout the country, for five consecutive years. These facts should, indeed, impress not only you but every other exhibitor.

Now compare what the salesman may say to you and what the forecast of this picture says:

(Under "Remarks"): "As a stage play, 'Green Pastures' is the finest, most beautiful play in our generation—noble and inspiring. It is the story of the Bible, as seen through the eyes of the simple reverent negro. To him, God is not a spirit but a real person, kindly and compassionate, walking among the mortals. . . .

(Under "The Editor's Opinion"): "Though the material is noble and inspiring to an audience, I fear that it is not suitable for a talking picture, by reason of the fact that the cast will have to consist entirely of negro characters, and experience has taught us that pictures with an all-negro character cast do not go over with American audiences. 'Emperor Jones,' 'Hallelujah,' 'Hearts in Dixie' and others furnish the proof. The best that the material can make is a picture of a quality anywhere from good to very good, but suitable only for the select few. And this, only if it is handled with care, for the material is considerably risky—it calls for the representation of God by a mortal, and a negro at that."

I am sure that the facts given in the forecast are much more informative than the facts the Warner-First National salesman may give you.

By the time this issue will reach you, you will have received a letter with a *Forecaster* subscription blank. Make out a check for the right amount for your situation and return it with the blank properly filled, so that the issues that have so far been printed may be mailed to you without any delay. If you will not have received such a blank, you will find the subscription rates in an editorial that was printed in last week's HARRISON'S REPORTS.

You need the information conveyed by the *Forecaster* this season more than you needed it in any one of the former seasons, for the reason that this season the producers are giving you almost no description of the pictures either in the work sheet or in the contract. The only way for you, then, to have some idea as to what each of the big companies offer is for you to read what the *Forecaster* has to say. Without the *Forecaster* information you will be buying your pictures in the dark.

Two additional issues of the *Forecaster* were mailed last week; they contained forecasts for the Fox and the Warner-First National products.

The Fox issue contained forecasts on the following pictures: "Farmer Takes a Wife," "Ramona," "The Dressmaker," "Under Two Flags," "Your Uncle Dudley," "Mysteries of Paris," "Farewell to Fifth Avenue," "The Man from Home," "A Lady Regrets," "Poor Little Rich Girl," and "Work of Art." There will be more forecasts in the second Fox issue.

The Warner-First National issue contains forecasts on the following: "Patient in Room 18," "Invitation to a Murder," "Three Men on a Horse," "Ceiling Zero," "Slim," "Dr. Socrates," "Green Light," "Green Pastures," "The Trial of Dr. Beamish," "Page Miss Glory," "Thin Air," and "Petrified Forest." There will be more forecasts in the second Warner-First National issue.

Before receiving this issue, the forecasts of Paramount and Universal pictures will be in the hands of the subscribers to this service.

EDITOR'S NOTE: Just before going to press I received a pamphlet put out by Warner Bros. entitled, "Story Information on Warner Bros.-First National and Cosmopolitan productions," describing 54 of the pictures that will be produced by this group.

On the first page there is a sales talk about "Green Pastures." The following is said about this picture:

"At last, the greatest stage play in 20 years comes to the screen as one of the biggest specials since the start of motion pictures.

"For five years motion picture producers have been trying in vain to buy the screen rights to this tremendous smash Broadway hit by Marc Connelly, which has shattered all performance and attendance records of any stage play in 20 years.

"What a record—18 months on Broadway—winner of Pulitzer Prize as best play of the year—record-breaking business in 203 cities—has grossed over three million dollars and now, brought back to Broadway five years after its sensational premiere, is again proving the greatest draw.

"'Green Pastures'—too big to describe—too important to miss—will be THE PICTURE of the year."

After reading this explosion and then reading the comment in the forecast on this picture, can you have any doubt that the *Forecaster* is worth many times the price asked for it? And should any exhibitor hesitate to subscribe? How can any exhibitor offset a salesman's arguments such as the Warner salesman will offer him on "Green Pastures" to prove to him that he has highly exaggerated notions about this picture unless he has read what the *Forecaster* has said?

And "Green Pastures" is, as said, only one example.

CANCELLATION QUESTIONS

An exhibitor writes:

"There is one question about cancellations that I cannot find definitely answered in HARRISON'S REPORTS, and that is, in cases where, as an illustration, Warner-First National sells sixty pictures, or offers sixty for sale, the exhibitor contracts for fifty-two and later he is notified that only forty-eight will be produced.

"The producer insists that, since only fifty-two were bought and not the 'entire product,' the exhibitor has no right to make any cancellations. What is your opinion?"

The argument the distributor puts up so as to sustain his position seems to be untenable, in that, if he has produced only forty-eight pictures in a given season the exhibitor is entitled to cancel five pictures under the cancellation provision of the 1934-35 contract, provided such contract contains the 10% cancellation provision discussed in the June 22 issue of HARRISON'S REPORTS. Under such an excuse, a producer may sell sixty pictures in the beginning of the season when all the while he had in mind to produce only forty-eight, induce the exhibitor to buy fifty-two making him believe that he will have the right to reject eight unsatisfactory pictures and then nullify such rights by delivering a lesser number of pictures. I doubt whether there is a court in the land that will sustain the position of the distributor in case the exhibitor resorted to the courts to uphold his rights.

The suggestion HARRISON'S REPORTS desires to make to the exhibitors who insist upon the right to cancel a given number of undesirable pictures from the entire number is for them to insert into the contract a provision like the following:—

"Exhibitor has the right to reject eight (8) pictures out of the total number sold or delivered." With such a provision in the contract it is my opinion that the distributor will have a hard time nullifying the exhibitor's right to reject his quota of undesirable pictures.

TENTH AND CANCELLABLE PICTURES

Fox

For those who did not accept the star substitutions as well as the foreign-made pictures ("First World War" and "Baboon," the tenth picture of the fourth group is "Orchids to You," which has been set for release July 12.

MGM

This company has made one shifting in its release schedule: whereas in the last schedule it had given "Murder in the Fleet" 510 as its Production number, it has now given it 524. This changes its status and makes it not a substitution. But "Calm Yourself," which has been given 510 as a production number, is now the substitution, in that No. 510 was sold to you as a Cosmopolitan Production, whereas it is now a Campaign Series No. 2.

Paramount

"This Woman Is Mine," released July 12, is the tenth picture of the fifth group of ten.

Warner Bros.

"Going Highbrow," released July 6, is the tenth picture of the second group of ten.

HARRISON'S REPORTS

(Semi-Annual Index—First Half of 1935)

Vol. XVII

NEW YORK, N. Y., SATURDAY, JULY 6, 1935

No. 27

<i>Title of Pictures</i>	<i>Reviewed on Page</i>	<i>Title of Pictures</i>	<i>Reviewed on Page</i>
After Office Hours—MGM (71 min.)	38	Go Into Your Dance—First National (96 min.)	58
Age of Indiscretion—MGM (78 min.)	82	Gold Diggers of 1935—First National (95 min.)	46
Air Hawks—Columbia (67 min.)	83	Good Fairy, The—Universal (96½ min.)	22
Alias Mary Dow—Universal (65 min.)	90	Great God Gold—Monogram (70 min.)	42
Alibi Ike—Warner Bros. (71½ min.)	103	Great Hotel Murder, The—Fox (71 min.)	39
All the King's Horses—Paramount (84 min.)	38	Headline Woman, The—Mascot (74 min.)	83
April Blossoms—Alliance (84 min.)	91	Healer, The—Monogram (75 min.)	86
Arizonian, The—RKO (75½ min.)	98	Helldorado—Fox (74½ min.)	2
Baboon—Fox (73 min.)	18	High School Girl—Bryan Foy (55 min.)	42
Baby Face Harrington—MGM (61½ min.)	66	Hold 'Em Yale—Paramount (62 min.)	54
Becky Sharp—RKO (83 min.)	98	Honeymoon Limited—Monogram (72 min.)	103
Behind the Evidence—Columbia (54 min.)	19	Hooray For Love—RKO (72 min.)	87
Behind the Green Lights—Mascot (68½ min.)	50	Hoosier Schoolmaster—Monogram (60 min.)	71
Best Man Wins—Columbia (68 min.)	6	I'll Love You Always—Columbia (67 min.)	47
Biography of a Bachelor Girl—MGM (82 min.)	7	In Caliente—First National (83½ min.)	91
Black Fury—First National (93 min.)	62	Informers, The—RKO (91 min.)	74
Black Sheep—Fox (75 min.)	95	In Spite of Danger—Columbia (55 min.)	47
Border Brigands—Universal (56 min.)	Not reviewed	Iron Duke, The—Gaumont-British (86 min.)	18
Bordertown—Warner Bros. (90 min.)	7	It Happened in New York—Universal (64 min.)	55
Break of Hearts—RKO (80 min.)	82	It's a Small World—Fox (71½ min.)	63
Brewster's Millions—United Artists (78 min.)	58	I've Been Around—Universal (65 min.)	3
Bride of Frankenstein—Universal (75 min.)	70	Jack Ahoy—Gaumont-British (74½ min.)	31
Calling All Cars—Syndicate (60 min.)	18	Justice of the Range—Columbia (58½ min.)	Not reviewed
Call of the Wild, The—United Artists (91 min.)	99	Keeper of the Bees—Monogram (76 min.)	98
Captain Hurricane—RKO (71½ min.)	47	Kentucky Blue Streak—Puritan Pict. (61 min.)	79
Cardinal Richelieu—United Artists (81½ min.)	59	Laddie—RKO (69 min.)	42
Car 99—Paramount (67 min.)	35	Ladies Crave Excitement—Mascot (67 min.)	102
Carnival—Columbia (75 min.)	31	Ladies Love Danger—Fox (69½ min.)	74
Case of the Curious Bride, The—First National (79 min.)	58	Law Beyond the Range—Columbia (58 m.)	Not reviewed
Casino De Paree—First National (See "Go Into Your Dance")	58	Les Miserables—United Artists (109 min.)	66
Casino Murder Case, The—MGM (82 min.)	51	Let 'Em Have It—United Artists (96 min.)	83
Charlie Chan in Egypt—Fox (72 min.)	99	Let's Live Tonight—Columbia (68 min.)	47
Charlie Chan in Paris—Fox (71 min.)	15	Life Begins at Forty—Fox (79½ min.)	43
Chasing Yesterday—RKO (77 min.)	79	Life Returns—Scienart Pict. (59 min.)	63
Chinatown Squad—Universal (66½ min.)	86	Little Colonel, The—Fox (81 min.)	39
Church Mouse, The—First National (75 min.)	11	Little Men—Mascot (77 min.)	6
Circumstantial Evidence—Chesterfield (65½ min.)	74	Lives of a Bengal Lancer—Paramount (108 min.)	10
Clairvoyant, The—Gaumont-British (72 min.)	94	Living on Velvet—First National (75 min.)	42
Clive of India—United Artists (93 min.)	15	Lost City, The—Krellberg (89 min.)	54
College Scandal—Paramount (79 min.)	90	Lottery Lover—Fox (83 min.)	3
Concealment—Warner Bros. (See "Secret Bride")	203	Love in Bloom—Paramount (74 min.)	43
County Chairman, The—Fox (79 min.)	7	Love Passes By—Columbia (See "Let's Live Tonight")	47
Cowboy Millionaire—Fox (67 min.)	Not reviewed	Lower Divine—GB Productions (83 min.)	23
Crimson Trail, The—Universal (57½ min.)	Not reviewed	Loves of a Dictator—GB Prod. (83 min.)	63
Daring Young Man, The—Fox (75½ min.)	86	Luck of the Game—RKO (See "Gridiron Flash")	174
David Copperfield—MGM (2 hrs. and 9 min.)	14	Man From Folies Bergere, The—United Artists (See "Folies Bergere de Paris")	34
Dawn Rider—Monogram (56 min.)	Not reviewed	Man Who Knew Too Much, The—G-B Prod. (73½ m.)	38
Dealers in Death—Topical Films (63 min.)	26	Marines Are Coming, The—Mascot (71 min.)	2
Death Flies East—Columbia (63½ min.)	38	Mark of the Vampire, The—MGM (60 min.)	62
Depths Below, The—Columbia (See "Best Man Wins")	6	Mary Jane's Pa—First National (70 min.)	71
Devil Dogs of the Air—Warner Bros. (84½ min.)	27	Maybe It's Love—First National (62 min.)	3
Devil is a Woman, The—Paramount (79 min.)	67	McFadden's Flats—Paramount (64 min.)	46
Dinky—Warner Bros. (64 min.)	78	Men of the Hour—Columbia (55 min.)	78
Dog of Flanders, A—RKO (71½ min.)	46	Men On Her Mind—First National (See "Girl From 10th Avenue")	86
Doubting Thomas—Fox (73½ min.)	83	Men Without Names—Paramount (66 min.)	103
East River—Fox (See "Under Pressure")	23	Mighty Barnum, The—United Artists	27
Eight Bells—Columbia (68 min.)	71	Million Dollar Baby—Monogram (67½ min.)	11
Enchanted April—RKO (65½ min.)	10	Mills of the Gods—Columbia (65½ min.)	2
Enter Madame—Paramount (82 min.)	3	Miracle of Life, The—United Artists (See "Our Daily Bread")	131
Escape Me Never—United Artists (92 min.)	87	Mississippi—Paramount (74½ min.)	51
Evergreen—Gaumont-British (80½ min.)	11	Mister Dynamite—Universal (68 min.)	58
False Faces—United Artists (See "Let 'Em Have It")	83	Mr. Faintheart—Fox (See "\$10 Raise")	55
False Witness—Universal (See "Transient Lady")	34	Murder in the Fleet—MGM (69 min.)	91
Fighting Shadows—Columbia (59 min.)	Not reviewed	Murder on a Honeymoon—RKO (73 min.)	26
Flame Within, The—MGM (71 min.)	87	Mutiny Ahead—Majestic (60½ min.)	82
Florentine Dagger, The—Warner Bros. (69 min.)	59	My Heart is Calling—Gaumont-British (87 min.)	19
Folies Bergere de Paris—United Artists (80 min.)	34	My Song For You—GB Productions (70 min.)	90
Four Hours to Kill—Paramount (72 min.)	62	Mysterious Mr. Wong, The—Monogram (60 min.)	15
George White's Scandals—Fox (83 min.)	59	Mystery of Edwin Drood, The—Universal (85½ m.)	22
Ghost Walks, The—Invisible (65½ min.)	14	Mystery Man, The—Monogram (66 min.)	30
Gigolette—RKO (67 min.)	35	Mystery Woman—Fox (70 min.)	6
Gilded Lily, The—Paramount (84 min.)	23	Naughty Marietta—MGM (104 min.)	51
Ginger—Fox (74½ min.)	102	New Adventures of Tarzan, The—Burroughs (74 m.)	94
Girl from 10th Avenue, The—First Nat'l (69 min.)	86	Night at the Ritz, A—Warner Bros. (61 min.)	46
Glass Key, The—Paramount (77 min.)	86	Night Club—RKO (See "Gigolette")	35
"G"—Men—First National (84½ min.)	75		
Goin' To Town—Paramount (64½ min.)	75		

Night is Young, The—MGM (80 min.)	11
Night Life of the Gods—Universal (72 min.)	35
Nitwits, The—RKO (81 min.)	91
No More Ladies—MGM (80 min.)	102
Notorious Gentleman—Universal (75 min.)	30
Nut Farm, The—Monogram (67 min.)	26
Oil for the Lamps of China—First Nat'l (97m.)	95
Once in a Blue Moon—Paramount (67 min.)	79
One Frightened Night—Mascot (64 min.)	74
One Hour Late—Paramount (74 min.)	2
One More Spring—Fox (87½ min.)	34
One New York Night—MGM (69 min.)	71
Our Little Girl—Fox (63 min.)	79
Paradise Canyon—Monogram (55 min.)	Not reviewed
Party Wire—Columbia (68 min.)	75
Passport to Fame—Columbia (See "The Whole Town's Talking")	30
People's Enemy, The—RKO (70 min.)	54
People Will Talk—Paramount (65½ min.)	99
Perfect Clue, The—Majestic (64 min.)	18
Phantom Fiend, The—Olympic (63 min.)	78
Princess Charming—Gaumont-British (70 min.)	103
Princess O'Hara—Universal (79 min.)	55
Private Worlds—Paramount (82 min.)	50
Public Hero No. 1—MGM (88½ min.)	94
Public Opinion—Invincible (66 min.)	74
Rainbow Valley—Monogram (52 min.)	55
Raven, The—Universal (61 min.)	95
Reckless—MGM (96 min.)	67
Red Hot Tires—First National (60 min.)	22
Rendezvous at Midnight—Universal (62½ min.)	35
Reprieved—Monogram (See "Sing Sing Nights")	198
Revenge Rider—Columbia (57½ min.)	Not reviewed
Riding Wild—Columbia (56 min.)	Not reviewed
Right to Live, The—Warner Bros. (68 min.)	27
Roberta—RKO (104 min.)	31
Rocky Mountain Mystery—Paramount (62½ min.)	50
Ruggles of Red Gap—Paramount (89 min.)	27
Rumba—Paramount (72 min.)	18
Runaway Queen, The—United Artists (69 min.)	15
Rustlers Paradise—Ajax Pict. (56½ min.)	82
Sacred Flame, The—Warner Bros. (See "The Right to Live")	27
Sanders of the River—London Film-United Artists (89 min.)	102
Scarlet Pimpernel, The—United Artists (95 min.)	19
Scoundrel, The—Paramount (74 min.)	70
Sequoia—MGM (71 min.)	26
Shadow of Doubt—MGM (74 min.)	30
Shot in the Dark, A—Chesterfield (65 min.)	43
Society Doctor—MGM (66 min.)	22
Sons of Steel—Chesterfield (63 min.)	14
Spring Tonic—Fox (57½ min.)	70
Square Shooter—Columbia (57 min.)	Not Reviewed
Stake Out—Columbia (See "Men of the Night")	199
Star of Midnight—RKO (89 min.)	63
Stolen Harmony—Paramount (73 min.)	62
Stone of Silver Creek—Universal (61½m.)	Not reviewed
Straight from the Heart—Universal (72 min.)	11
Stranded—Warner Bros. (72 min.)	98
Strange Conspiracy, The—Paramount (See "The President Vanishes")	206
Stranger in his House—Columbia (See "Unwelcome Stranger")	59
Strangers All—RKO (68½ min.)	67
Sweepstake Annie—Liberty (73 min.)	23
Sweet Adeline—Warner Bros. (87 min.)	3
Sweet Music—Warner Bros. (95 min.)	35
Swell-Head—Columbia (59 min.)	67
Symphony of Living—Invincible (73 min.)	31
\$10 Raise—Fox (71 min.)	55
39 Steps, The—Gaumont-British (79 min.)	103
Thunder in the East—United Artists (81 min.)	19
Times Square Lady—MGM (68 min.)	47
Transient Lady—Universal (69 min.)	34
Travelling Saleslady—First National (62½ min.)	55
Triple Trouble—RKO (See "Kentucky Kernels")	191
Under the Pampas Moon—Fox (78½ min.)	90
Under Pressure—Fox (70 min.)	23
Unfinished Symphony, The—Gaumont-British (83 m.)	10
Unknown Woman—Columbia (65½ min.)	94
Unwelcome Stranger, The—Columbia (65 min.)	59
Vagabond Lady—MGM (71 min.)	75
Vampire of Prague—MGM (See "Mark of the Vampire")	62
Vanessa: Her Love Story—MGM (74 min.)	43
Village Tale—RKO (80 min.)	87

Wagon Trail—Ajax Pictures (55 min.)	54
Wandering Jew, The—Olympic (81 min.)	19
Wedding Night, The—United Artists (82 min.)	50
Werewolf of London—Universal (74 min.)	78
Westerner, The—Columbia (57 min.)	Not Reviewed
West Point of the Air—MGM (88 min.)	54
When a Man's a Man—Fox (67 min.)	39
While the Patient Slept—First National (65 min.)	39
White Cockatoo, The—Warner Bros. (72 min.)	10
Whole Town's Talking, The—Columbia (89 min.)	30
Wings in the Dark—Paramount (74½ min.)	23
Winning Ticket, The—MGM (68 min.)	27
Without Children—Liberty (76 min.)	51
Woman in Red—First National (67½ min.)	39
Woman in the Case, A—Mascot (See "The Headline Woman")	83
Woman of the World, A—MGM (See "Outcast Lady")	166
Women Must Dress—Monogram (76½ min.)	14
World Accuses, The—Chesterfield (58 min.)	42
World's Fair—Columbia (See "Carnival")	31

RELEASE SCHEDULE FOR FEATURES

Ajax Features

(1501 Broadway, New York, N. Y.)

Rustler's Paradise—Harry Carey (61 min.).....June 1

Chesterfield Features

(1540 Broadway, New York, N. Y.)

Girl Who Came Back—Blackmer-Grey.....May 20
Happiness C.O.D.—Donald Meek-Irene Ware.....July 15

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5032 Men of the Hour—Seward-Cromwell.....May 7
5025 Air Hawks (Murder Island)—Bellamy.....May 15
5018 The Awakening of Jim Burke—Jack Holt...May 20
5207 Justice of the Range—McCoy (58½ min.)...May 25
5035 Unknown Woman (Unknown Lady)—Cromwell-Marsh.....June 14
5208 Riding Wild (Range War)—McCoy (56 m.)...June 28
Love Me Forever—Grace Moore.....July 12
Black Room (Black Room Mystery)—Boris Karloff.....July 18
Champagne For Breakfast (Man Proof)—Albright.....July 19
After the Dance (Once A Gentleman)—Carroll-Murphy.....July 26

First National Features

(321 W. 44th St., New York, N. Y.)

867 Oil For the Lamps of China—O'Brien.....June 8

Fox Features

(444 W. 56th St., New York, N. Y.)

535 Spring Tonic—Ayres-Trevor.....Apr. 19
No release set for.....Apr. 26
540 Ladies Love Danger—Barrie-Gilbert (re.)...May 3
538 Cowboy Millionaire—George O'Brien.....May 10
539 Our Little Girl—Temple-Ames.....May 17
528 Daring Young Man—Dunn-Clarke.....May 24
541 Under the Pampas Moon—Baxter-Gallian...May 31
542 Doubting Thomas—Will Rogers.....June 7
543 Black Sheep—Lowe-Trevor-Brown.....June 14
544 Charlie Chan in Egypt—Oland-Paterson.....June 21
No release set for.....June 28
545 Ginger—Withers-Searle-King.....July 5
546 Orchids To You—Boles-Muir-Butterworth...July 12
547 Silk Hat Kid—Ayres-Clarke-Kelly.....July 19
548 Hard Rock Harrigan—O'Brien-Hervey.....July 19
549 Curly Top—Temple-Boles-Hudson.....July 26
(End of 1934-35 Season)

Beginning of 1935-36 Season

608 The Farmer Takes a Wife—Gaynor.....Aug. 2
602 The Gay Deception—Lederer-Hume.....Aug. 9
603 Welcome Home—Dunn-Judge-Walburn.....Aug. 16

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Princess Charming—Laye-Wilcoxon.....Jan. 30
Jack Ahoy—Jack Hulbert.....Feb. 8
Loves of a Dictator—Brook-Carroll.....Feb. 16
The Man Who Knew Too Much—Banks-Best...Mar. 21
My Song For You—Jan Kiepura.....July 1

(End of 1934-35 Season)

Invincible Features

(1540 Broadway, New York, N. Y.)

Death From a Distance—Hopton-Lane Apr. 25
Society Fever—Hughes-Wilson June 25

Liberty Features

(1776 Broadway, New York, N. Y.)

1008 Without Children—Churchill-Cabot May 1
1010 Dizzy Dames—Rambeau-McKinney May 15
1012 Born To Gamble—Stevens-Warner-Doyle ... July 10
1011 The Old Homestead—Carlisle-Gray-Lee ... Aug. 10
(End of 1934-35 Season)

Majestic Features

(1270 Sixth Ave., New York, N. Y.)

Motive For Revenge—Cook-Hervey Apr. 15
Reckless Roads—Allan-Toomey July 1

Mascot Features

(1776 Broadway, New York, N. Y.)

One Frightened Night—Grapewin-Carlisle May 6
Headline Woman—Angel-Pryor May 15
Ladies Crave Excitement—Foster-Knapp June 22

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1933-34 Season

409 No More Ladies—Crawford-Montgomery June 14
(More to come)

1934-35 Season

549 One New York Night—Merkel-Tone Apr. 5
548 Baby Face Harrington—Butterworth Apr. 12
501 Mark of the Vampire—L. Barrymore-Allan... Apr. 26
551 Vagabond Lady—Young-Venable-Denny ... May 3
550 Age of Indiscretion—Lukas-Evans-Robson... May 10
509 The Flame Within (Cosmopolitan No. 2)—
Harding-Marshall May 17
524 (510) Murder in the Fleet—Parker-Taylor... May 24
No release set for May 31
502 Public Hero No. 1—L. Barrymore (reset) ... June 7
No release set for June 21
510 Calm Yourself (Cosmopolitan No. 3)—
Evans-Young-Furness June 28
528 Escapade—Powell-Rainer-Morgan-Bruce July 5
511 Mad Love (Cosmopolitan No. 4)—
Lorre-Drake-Clive-Jewell July 12
(More to come)

Beginning of 1935-36 Season

611 Woman Wanted (Marquee No. 1)—
O'Sullivan-McCrea-Stone July 19
612 Murder Man (Marquee No. 2)—
S. Tracy-Bruce-Atwill July 26

Monogram Features

(1270 Sixth Ave., New York, N. Y.)

3033 Dawn Rider—John Wayne (56 min.) June 20
3002 Keeper of the Bees—Furness-Hamilton July 15
3036 Paradise Canyon—John Wayne (55 min.) ... July 20
3019 Make a Million (Reckless Romeos)—
Starrett-Brooks July 25
3026 Cheers of the Crowd—Hopton-Ware Aug. 5
(End of 1934-35 Season)

Paramount Features

(1501 Broadway, New York, N. Y.)

3439 Four Hours to Kill—Barthelmess Apr. 19
3440 Stolen Harmony—Raft-Bernie Apr. 26
3441 The Devil is a Woman—Dietrich May 3
3425 Once in a Blue Moon—Savo May 10
3442 Goin' To Town—Mae West May 17
3443 People Will Talk—Ruggles-Boland May 24
3444 The Glass Key—Raft-Arnold-Dodd May 31
3437 The Scoundrel—Coward-Hayden June 7
3460 The Virginian—Cooper (reissue) June 14
3445 College Scandal—Judge-Taylor June 21
3446 Men Without Names—MacMurray-Evans .. June 28
3448 Paris in Spring—Ellis-Carminati July 5
3459 Dr. Jekyll and Mr. Hyde—(reissue) July 5
3447 This Woman is Mine—Ratoff-Loder July 12
3449 Shanghai—Boyer-Young-Keating July 19
3452 Accent on Youth—Sidney-Marshall July 19
3450 Smart Girl—Ruggles-Lupino-Patrick July 26
3451 Man on the Flying Trapeze—Fields July 26

RKO Features

(1270 Sixth Ave., New York, N. Y.)

532 The Inormer—McLaglen-Angel-Foster May 24
533 Break of Hearts—Hepburn-Boyer May 31
534 The Nitwits—Wheeler-Woolsey June 7
535 Hooray For Love—Raymond-Sothorn June 14
538 The Arizonian—Dix-Graham-Calhern June 28
(4101 "Becky Sharp" is being released under the 1933-34 contract, pre-release date June 28).

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Brewster's Millions—Buchanan-Damita May 20
Nell Gwyn—Hardwicke-Neagle June 14
Escape Me Never—Bergner (reset) June 27
Sanders of the River—Banks-Robeson July 4
Call of the Wild—Gable-Young-Oakie August
(End of 1934-35 Season)

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A8009 Bride of Frankenstein—Karloff-Clive May 6
A8017 Chinatown Squad (Keep On Dancing)—
Talbot-Hobson May 20
A8085 Border Brigands—Buck Jones (56 min.) ... May 27
A8011 Alias Mary Dow (Fanny)—Eilers-Milland. May 27
A8015 Werewolf of London (Moon Mullins)—
Oland-Hull June 3
A8034 Lady Tubbs (Speed)—Alice Brady July 15
A8016 The Raven—Karloff-Lugosi July 22
A2026 Manhattan Moon (Confessions of a Modern
Woman)—Cortez-Page July 29
A8086 Outlawed Guns—Buck Jones July 29

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

808 Stranded—Francis-Brent-Ellis (reset) June 29
818 Going Highbrow (Edward G. Robinson)—
Kibbee-Pitts-Horton July 6
813 Don't Bet on Blondes (Dolores Del Rio)—
William-Dodd July 13
804 Broadway Gondolier—Powell-Blondell July 20

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5709 Snapshots No. 9—(9½ min.) May 10
5305 A Cat, A Mouse, and a Bell (A Cat, A Mouse,
and a Bird)—Color Rhap. (8 min.) May 10
5809 Flying Feet—Sport Thrills (9½ min.) May 15
5508 The King's Jester—K. Kat cart. (7 min.) ... May 20
5606 Scrappy's Ghost Story—Scrippys (6½ min.) May 24
5710 Snapshots No. 10—(10 min.) June 7
5810 Water Thrills—Sport Thrills (9½ min.) ... June 20
5697 The Puppet Murder Case—Scrappy (7 min.) June 21
5306 Little Rover—Color Rhapsody June 28
5907 Laughing with Medbury at Strange
Championships July 1
5711 Snapshots No. 11—(9½ min.) July 5

Columbia—Two Reels

5107 Shivers—Langdon comedy (18 min.) Dec. 24
5108 One Too Many—Errol comedy (19 min.) Dec. 28
5109 Horses Collars—Stooges (18½ min.) Jan. 10
5110 His Old Flame—Murray No. 1 (19 min.) ... Jan. 25
5111 I'm a Father—Clyde No. 3 (19½ min.) Feb. 7
5112 Restless Knights—Stooges (16½ min.) Feb. 20
5113 Gumshoes—All Star comedy (20 min.) Mar. 1
5114 His Bridal Sweet—Langdon com. (17½ m.) Mar. 15
5115 Pop Goes the Easel—Stooges (18½ min.) ... Mar. 29
5116 Old Sawbones—Clyde comedy (17 min.) Apr. 11
5117 Uncivil Warriors—Stooge com. (19 min.) ... Apr. 25
5118 The Leathernecker—Langdon com. (17m.) ... May 9
5119 Tramp Tramp Tramp—Clyde (19½ min.) ... May 22
5120 Stage Fright—All star com. (19 min.) June 1
5121 Do Your Stuff—All Star com. (18½ min.) ... June 15
5122 Alimony Aches—Clyde comedy (19 min.) ... June 29
5123 Gobs of Trouble—All star com. (18½ m.) ... July 12
5124 The Captain Hits the Ceiling—All star July 26

First Division—Two Reels

4 March of Time—(22 min.) May 31
(With number 4 First Division discontinues releasing
"March of Time")

Fox—One Reel

5909 Fireman's Day Off—Song Hit (10½ min.)...Apr. 12
5518 Five Puplets—Terrytoon cart. (6 min.)...Apr. 19
5607 Taming the Wild—Treasure Chest (8½m.)...Apr. 26
5910 The Life of the Party—Song Hit (9 min.)...Apr. 26
5519 Peg Leg Pete the Pirate—Terrytoon (6½m.)...May 3
5608 Personality and the Pen—Treas. Chest 10m. May 10
5520 A Modern Red Riding Hood—Terry. (6m.)...May 17
5609 Ski-Scrapers—Treasure Chest (8 min.)...May 24
5521 Opera Night—Terrytoon (6½ min.)...May 31
5522 King Looney XIV—Terrytoon (6½ min.)...June 14
5523 Moans and Groans—TerrytoonJune 28

Fox—Two Reels

5310 Love in a Hurry—Mirthquake (16 min.)...May 17
5311 It Never Rains—Junior Coghlan (20m.)...May 24
5118 Friendly Spirits—Truex com. (18 min.)...May 31
5313 Time Out—Tom Howard (20 min.)...June 14
5312 All For One—Sylvia Froos (20 min.)...June 21
5117 The Light Fantastic (Dame-Shy)—Truex re..June 28

Metro-Goldwyn-Mayer—One Reel

W-149 The Calico Dragon—Cartoons (8 min.)...Mar. 30
M-130 Fightin' Fish—Oddities (9 min.)...Apr. 6
W-150 Good Little Monkeys—Cartoons (9 min.)...Apr. 13
M-131 Chain Letter Dimes—Oddities (7 min.)...Apr. 20
W-151 Chinese Nightingale—Cartoons (10 min.)...Apr. 27
M-132 Little People—Oddities (11 min.)...May 4
W-152 Not Yet Titled—CartoonsMay 11
W-153 Not Yet Titled—CartoonsMay 25
M-133 Prince, King of Dogs—OdditiesJuly 6
M-134 Not Yet Titled.....Rel. date not yet set
(End of 1934-35 Season)

Metro-Goldwyn-Mayer—Two Reels

C-2 Fixer-Uppers—Laurel-Hardy com. (21m.)...Feb. 9
R-55 Memories and Melodies—Mus. Rev. (16m.)...Feb. 16
C-26 Beginner's Luck—Our Gang com. (19m.)...Feb. 23
C-36 Sing, Sister, Sing—Todd-Kelly com. (21m.)...Mar. 2
C-16 Poker At Eight—C. Chase comedy (21m.)...Mar. 9
C-3 Not Yet Titled—Laurel-Hardy comedy.....Mar. 16
R-56 Not Yet Titled—Musical RevueMar. 23
C-37 The Tin Man—Todd-Kelly com. (15 min.)...Mar. 30
C-17 Southern Exposure—C. Chase com. 19m.)...Apr. 6
C-38 The Misses Stooze—Todd-Kelly (19m.)...Apr. 20
C-18 The Four Star Boarder—C. Chase com.....Apr. 27
C-27 Teacher's Beau—Our Gang com. (19m.)...May 27
C-28 Sprucin' Up—Our Gang com. (17 min.)...June 1
C-19 Not Yet Titled—C. Chase.....Rel. date not yet set
C-29 Not Yet Titled—C. Chase.....Rel. date not yet set
(End of 1934-35 Season)

Paramount—One Reel

R4-11 Animal Intelligence—Sportlight (9½m.)...May 17
A4-15 Cab Calloway's Jitterbug Party—Headliner
(7½ min.)May 24
P4-11 Paramount Pictorial No. 11—(10 min.)...May 24
T4-10 No! No! A Thousand Times No!—Betty Boop
cartoon (6½ min.)May 24
V4-22 Popular Science—Varieties (10 min.)...May 31
E4-10 Choose Your "Weppins"—Popeye (6m.)...May 31
V4-23 No Motor To Guide Him—Varieties (10m.)...June 7
R4-12 Top Form—Sportlight (9½ min.)...June 7
V4-24 Famous People at Play—Varieties (9½m.)...June 14
A4-16 Excuse My Gloves—Headliner (9½ min.)...June 14
P4-12 Paramount Pictorial No. 12—(9 min.)...June 21
T4-11 A Little Soap and Water—Boop (5½m.)...June 21
V4-25 Broadway Highlights No. 2—Varieties 9½ June 28
E4-11 For Better Or Worse—Popeye (7½m.)...June 28
A4-17 Musical Cocktail—Headliner (10 min.)...July 5
R4-13 Hollywood Hobbies—Sportlight (9½m.)...July 5

RKO—One Reel

54505 Pathe Topics—(10 min.).....May 31
54219 Dumbell Letters No. 19—(5 min.).....June 7
54603 Little New New York—Vagabond (10 m.)...June 14
54220 Dumbell Letters No. 20—(5 min.).....June 21
54406 Roumania—Vagabond No. 6 (11 min.)...June 28
54309 Parrotville Post Office—Rainbow (7½m.)...June 28
54506 Pathe TopicsJuly 12
54310 The Rag Dog—Rainbow Parade.....July 19
54604 Six Day Grind—Vagabond (10½ min.)...July 26
54311 Hunters Are Coming—Rainbow.....Aug. 9
54407 "Quebec"—VagabondAug. 9
54507 Pathe TopicsAug. 16

RKO—Two Reels

53504 Hit and Rum—Leon Errol (19 min.).....Apr. 26
53902 A Trip Thru Fiji Land—Travel. (14½m.)...May 10
53305 Sock Me To Sleep—Edgar Kennedy (20m.)...May 17
53704 Ticket or Leave It—Etting (21 min.).....May 24
53605 Pickled Peppers—Dor. Granger (19½m.)...June 7
53204 Alibi Bye Bye—Clark-McCullough 21½m. June 14
53103 A Night at the Biltmore Bowl—Musical
(17½ min.)June 21
53306 Edgar Hamlet—Kennedy (20½ min.).....July 5
54305 Drawing Rumors—Joey Ray (17 min.).....July 12
53505 Salesmanship Ahoy—Four Star (18 min.)...July 19
(End of 2-reels for 1934-35 Season)

United Artists—One Reel

Beginning of 1935-36 Season

1 The Band Concert—Mickey Mouse (9 min.)...Feb. 21
1 Cookie Carnival—Silly Symphony (7½ min.)...May 23
2 Who Killed Cock Robin—S. Symphony (8½ m) June 26

Universal—One Reel

A8260 Stranger Than Fiction No. 10 (9½ min.)...June 3
A8228 Towne Hall Follies—Oswald cart (7½m.)...June 3
A8280 Going Places with Lowell Thomas No. 10—
(9½ min.)June 17
A8261 Stranger Than Fiction No. 11—(9½ min.)...June 24
A8281 Going Places with Lowell Thomas No. 11—
(9½ min.)July 1
A8229 At Your Service—Oswald cartoonJuly 8
A8262 Stranger Than Fiction No. 12July 15
A8205 Three Lazy Mice—Cartune classicJuly 15
A8282 Going Places with Lowell Thomas No. 12..July 22

Universal—Two Reels

A8708 Jungle Treachery—Call No. 8 (16½ min.)...June 3
A8124 My Girl Sally—comedy (18½ min.)...June 5
A8709 The Avenging Fire God—Call No. 9 17½m June 10
A8710 Descending Doom—Call No. 10 (17 min.)...June 17
A8711 The Dragon Strikes—Call No. 11 (16m.)...June 24
A8712 The Pit of Flame—Call No. 12 (17 min.)...July 1
A8125 Double Crossed—comedy (20 min.).....July 3
A8126 His Last Fling—comedyJuly 31

(More to come)

Beginning of 1935-36 Season

A9401 The Land Rush—The Roaring West No. 1—
(20 min.)July 8
A9402 The Torrent of Terror—Roaring No. 2 20m July 15
A9403 Flaming Peril—Roaring No. 3 (19½ min.)...July 22
A9404 Stampede of Death—Roaring No. 4 (20m.)...July 29

Vitaphone—One Reel

9621 Kings of the Turf—Pepper Pot (8m.).....May 11
9910 Freddy Martin and Orchestra—Mel. Mas.10m May 11
9707 Buddy's Lost World—Looney Tunes (7½m) May 18
9622 Two Boobs in a Balloon—Bergen (10m)....May 25
9511 The Yanks Are Coming—See America First
(10½ min.)June 1
9624 Moving Melodies—musical (11 min.).....June 8
9911 The Wishing Stone—Dave Apollon (11m)....June 8
9808 Into Your Dance—Merrie Mel. (7½m)....June 8
9512 Boom Days—See America First (11 min.)...June 22
9623 All Colored Vaudeville—P. Pot (11m.)...June 22
9708 Buddy's Bug Hunt—Looney Tunes (7m.)...June 22
9626 Rah Rah Radio—musical (11 min.).....July 6
9912 Boorah Minevitch and His Harmonica Rascals—
Melody Masters (11 min.)July 6
9513 Forward Together—See America First.....July 13
9809 The Country Mouse—Merrie Mel. (7m.)...July 13
9709 Buddy Steps Out—Looney TunesJuly 20

Vitaphone—Two Reels

9203 Why Pay Rent—Roscoe Ates (22 m.).....May 4
9118 Main Street Follies—LeRoy (21½ min.)...May 11
9109 The Love Department—B. Claire (20m.)...May 18
9110 Fifty Dollar Bill—Bway. Brev. (20½m.)...May 25
9210 Pretty Polly—Polly Moran (20 min.).....June 1
9117 Better Than Gold—Bway. Brev. (18½m.)...June 8
9206 Serves You Right—S. Howard (22 min.)...June 15
9107 Springtime in Holland—D. Dare (15½m.)...June 22
9102 Film Follies—Ray Perkins (22 min.).....June 29
9219 Husband's Holiday—comedy (18 min.)...July 6
9204 High Wide and Hansom—Herb Williams..July 20
9113 Duncan Sisters—Bway. BrevitiesJuly 27

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

355 Wednesday ..May 22
356 SaturdayMay 25
357 Wednesday ..May 29
358 SaturdayJune 1
359 Wednesday ..June 5
360 SaturdayJune 8
361 Wednesday ..June 12
362 SaturdayJune 15
363 Wednesday ..June 19
364 SaturdayJune 22
365 Wednesday ..June 26
366 SaturdayJune 29
367 Wednesday ..July 3
368 SaturdayJuly 6
369 Wednesday ..July 10
370 SaturdayJuly 13
371 Wednesday ..July 17
372 SaturdayJuly 20

Pathe News

55290 Wed. (E.)..June 5
55191 Sat. (O.)..June 8
55292 Wed. (E.)..June 12
55193 Sat. (O.)..June 15
55294 Wed. (E.)..June 19
55195 Sat. (O.)..June 22
55296 Wed. (E.)..June 26
55197 Sat. (O.)..June 29
55298 Wed. (E.)..July 3
55199 Sat. (O.)..July 6
552100 Wed. (E.)..July 10
551101 Sat. (O.)..July 13
552102 Wed. (E.)..July 17
551103 Sat. (O.)..July 20
552104 Wed. (E.)..July 24
(End of 1934-35 Season)

Fox Movietone

75 Wednesday ..June 5
76 SaturdayJune 8
77 Wednesday ..June 11
78 SaturdayJune 15
79 Wednesday ..June 19
80 SaturdayJune 22
81 Wednesday ..June 26
82 SaturdayJune 29
83 Wednesday ..July 3
84 SaturdayJuly 6
85 Wednesday ..July 10
86 SaturdayJuly 13
87 Wednesday ..July 17
88 SaturdayJuly 20

Metrotone News

273 Wednesday ..June 5
274 SaturdayJune 8
275 Wednesday ..June 12
276 SaturdayJune 15
277 Wednesday ..June 19
278 SaturdayJune 22
279 Wednesday ..June 26
280 SaturdayJune 29
281 Wednesday ..July 3
282 SaturdayJuly 6
283 Wednesday ..July 10
284 SaturdayJuly 13
285 Wednesday ..July 17
286 SaturdayJuly 20

Paramount News

88 Wednesday ..June 5
89 SaturdayJune 8
90 Wednesday ..June 12
91 SaturdayJune 15
92 Wednesday ..June 19
93 SaturdayJune 22
94 Wednesday ..June 26
95 SaturdayJune 29
96 Wednesday ..July 3
97 SaturdayJuly 6
98 Wednesday ..July 10
99 SaturdayJuly 13
100 Wednesday ..July 17
101 SaturdayJuly 20

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher,
P. S. HARRISON, Editor

Established July 1, 1919

PEnnsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JULY 13, 1935

No. 28

THE GANGSTER PICTURES ARE BACK!

The gangster pictures are with us again. Only that this time they are more vicious and more deadly to youthful minds. Under the guise of glorifying the department of justice operatives, called "G" Men, the producers have turned the screen into a school of crime.

"G Men" was acceptable, even though there was considerable killing in it. But just because this picture went over big, the other producers came to the conclusion that this is the type of entertainment the public wants. And they proceeded to furnish it.

Since the field of the operations of the "G" men was covered by the Warner Bros. picture they felt that they ought to make the plots different. And with this idea in mind they seem to have embraced many different kinds of crimes and have presented the gangsters as brave and fearless and resourceful.

Take, for instance, the Paramount picture, "Men Without Names": In the opening scenes, the gangsters, while speeding away in a motorboat to escape from the pursuing authorities, shoot and kill one of their comrades, who had protested because they had committed murder when he did not want to get mixed up in anything that would require them to kill people; and then they throw his body overboard. About the closing scenes, they trap one of the "G" men impersonating a tin-can peddler, push a tin pail over his head up to his shoulders, and then shoot and kill him in cold blood. As they are making ready to get away, their wounded comrade asks them if they are going to leave him behind. They answer "No!" Then one of them pulls out his gun and shoots and kills him.

In my twenty year career as a reviewer I have never seen as brutal a film, a film where murder was committed as cold-bloodedly.

What a disastrous influence such pictures exert upon the minds of youth and even of children as young as eleven years old may be evidenced by the remarks Justice Jacob Panken, of the Children's Court in Jamaica, Long Island, made recently in the case of three boy criminals, one eleven years old and two thirteen, who had entered a police station, stolen a revolver, and then murdered an elderly man. He said:

"I want to congratulate the Queens County Grand Jury for refusing to indict these boys for murder. They are more or less the victims of their environment. The colored boy is a member of a large family and his mother is too busy to look after him. I am told by the probation officer that he was a habitual frequenter of picture houses where they show gangster pictures. Sometimes he went three times a day. The Damato boy also attended gangster pictures. The effect of these pictures was to undermine what little moral fiber the boys had."

Mr. Hays certainly cannot evade moral responsibility for the production of these pictures, because they are released with his monogram (MPPDA) in the introductory title, and his "Purity Seal" in the end of the picture.

There was a time when he could find an excuse that he did not have the authority to make the members of his organization stop producing this sort of pictures, but he can no longer give the American people such an excuse, because he is now vested with full authority to act. That is at least what the American people were told by no other a person than R. H. Cochrane, vice president of Universal Pictures Corporation, in an article that appeared in the August 13, 1934, issue of the New York *World-Telegram*, under the heading: "Will Hays Now Has Power." In that article, Mr. Cochrane said that as a result of the church war against

the movies the association "has now given Mr. Hays power to attain the ends toward which he has long worked. . . . Through the organization for self-regulation which has been set up there is real power of yes or no. That organization can and will kill any picture which does not live up to the standards of good taste. At last Hays has something more effective as a weapon. Yesterday he could only seek to persuade. Today he can demand. . . ."

The organization for self-regulation seems to have collapsed if we are to judge by the number of demoralizing gangster pictures that have been released lately, and Mr. Hays' "Purity Seal" can no longer be taken as an assurance that the entertainment in a picture observes the "standards of good taste."

If there was any proof ever needed that the right to censor pictures should be vested in the exhibitor, the contact point with the entertainment seekers, the flood of gangster pictures prove it. HARRISON'S REPORTS hopes, therefore, that those misguided individuals and organizations that have been influenced to fight against the passage of the Pettengill Bill will now lend us a hand so that this Bill may soon become a law. It is the only solution of the problem. Unless we have a law such as the Pettengill Bill, there is fear that we shall have Federal as well as state censorship, for it is unlikely that the lawmakers of this nation will allow this precious right to remain in the hands of Will H. Hays and those he represents, who have betrayed the American people repeatedly.

WARNER-FIRST NATIONAL PICTURES NOT INTERCHANGABLE

It seems as if Warner Bros. cannot forget the days when they would sell an exhibitor a modern society play and deliver to him a blood-and-thunder Spanish melodrama of the XIV Century, as they did in the case of Clyde Fitch's "The Climbers"; or sell a tennis story and deliver a coal-mining melodrama, as they did in "White Flannels."

During the 1934-35 season they attempted to interchange First National with Warner Bros. pictures.

Many exhibitors have asked me several times if the Warner Bros. can make such an interchange and invariably I have advised them, after consulting competent authority on the subject, that they cannot. But it seems as if they are making new attempts to make such interchanges.

The reason why such interchanges cannot be made is the fact that two contracts are signed, and each contract is an entity: neither the First National Contract contains anything that makes it dependent on the Warner Bros. contract, nor the Warner Bros. contract contains anything that makes it dependent on the First National contract. The fact that the two companies are managed by the same set of persons makes no difference whatever. They are two different corporate bodies.

Suppose an exhibitor holds only a First National contract! Can he be made to accept a Warner Bros. picture? Is there anything in his contract that makes it obligatory for him to accept a Warner Bros. picture? Of course, not! Warner Bros. cannot compel such exhibitor to accept a Warner Bros. picture any more than this exhibitor can demand a Warner Bros. picture in place of some First National picture he has bought and does not like.

You are within your contractual rights if you refuse to accept an interchange of a First National and of a Warner Bros. picture, even if you hold contracts for the pictures of both companies.

"Make a Million" with Charles Starrett and Pauline Brooks

(Monogram, July 25; running time, 66 min.)

A nice little farce-comedy, not heavyweight, but fairly entertaining. The underlying idea on which the story was built is improbable, yet it is novel. It revolves around a professor of economics (hero) who is discharged from his professorship at a University, ostensibly because of his radical views, but really because he had refused to pass the daughter (heroine) of a wealthy man. The board of trustees told the hero that he could come back to the University when he had made a million, as he had boasted. He meets a panhandler and gets an idea to turn into a panhandler himself. A publicity man, however, enlarges upon his idea and he appeals to one million persons to give him one dollar each so that he may become a millionaire, promising to give them back for their money more than they had ever received from any one else for the same investment. The outcome of it all is that the professor, after many adventures, marries the wealthy man's daughter.

The story is by Emmett Anthony; the screen play, by Charles Logue; the direction, by Lewis D. Collins. George E. Stone, Jane Burke, and others are in the supporting cast.

Good for the family. Suitability, *Class A*.

"She" with Helen Gahagan, Randolph Scott and Helen Mack

(RKO, July 12; running time, 101 min.)

RKO has given this an extremely fine production; the sets are the most spectacular and imaginative that have ever been used in a picture, the result of artistic and mechanical skill. But they cannot hide the story defects; the plot is fantastic and its mysticism has little appeal for the masses. There is some action in the first half during which one is held in suspense because of the danger to Randolph Scott, Helen Mack, and Nigel Bruce, during their travels in search of a flame known to give eternal youth to one who bathed in it. But the second half becomes tiresome owing to long drawn out conversations and lack of action. The reason for its lack of appeal is the fact that the central character, because of her actions, does not stir one's emotions; as a matter of fact one experiences a feeling of displeasure at her attempts to win the love of Scott, a young man, knowing that she had lived five hundred years, retaining her youthful appearance by bathing in a flame that possessed rejuvenating powers. Added to this is the fact that she is cruel and self-indulgent. The only sympathetic character is Helen Mack, who resents Scott's attempts to learn the secrets of eternal youth, and is made unhappy when he nearly succumbs to Miss Gahagan's pleas:—

Scott, accompanied by Bruce, in order to complete the scientific work started by his uncle, goes in search of a flame which was supposed to give one eternal youth. At one of their stopping posts they become acquainted with Miss Mack whose father was to accompany Scott on the expedition; she goes with them, too. The father is killed by an avalanche and Miss Mack, in love with Scott by this time, decides to go on with them. They finally find a strange kingdom ruled over by Miss Gahagan, who knew about the flame which she had used and which had given her eternal youth. Her reason for wanting to live on was to wait for the reincarnation of her husband whom she had loved but had

killed when she found out he had been unfaithful. When Scott appears, she feels that, since he was the very image of her dead husband, he is her husband returned to life. She tries to convince Scott of this fact but since he is in love with Miss Mack he does not let himself be swayed by her pleas. Miss Gahagan invites him to the ceremony during which a young girl is killed as an offering to the gods in thanks for everlasting youth given Miss Gahagan and her subjects. She plots to use Miss Mack as the sacrifice but Scott thwarts her plans and tries to escape with Miss Mack. Miss Gahagan follows them and takes them to the "flame." She begs Scott to bathe in it so as to remain young forever and to show him how harmless it is she agrees to step into it first. But the effect of the second bath neutralizes the first and she shrivels up, becoming an old, horrible-looking woman; she dies. Scott is happy to leave with Miss Mack, abandoning his scientific work.

The plot was adapted from the novel by H. Rider Haggard; the screen play is by Ruth Rose. Irving Pichel and Lansing C. Holden directed it, and Merian C. Cooper is the producer. In the cast are Gustav von Seffertitz, Lumsden Hare, Samuel Hinds, and others.

There is nothing in it that is objectionable for children. It is suitable for all. Suitability, *Class A*.

"Secret Agent" with Greta Nissen

(Alliance Picture; time, 86 min.)

A fair espionage story; it should hold the attention of followers of this type of entertainment. At times the plot becomes complicated, but most of the story follows the formula set for pictures of this type. Greta Nissen, as the Italian spy in love with an enemy spy, wins the spectator's sympathy because she considers the man she loves above her duty. The ending in which she meets with death is exciting and at the same time piteous. The interesting part of the picture is the manner in which the spies work and pass on their information.

In the development of the plot Miss Nissen is unhappy when she learns that her co-workers, when placed in a dangerous position because of their work, involve Carl Diehl, an Austrian soldier with whom she is in love. She goes back to Italy. Diehl, wanting to clear his name, begs his superior officer to send him on dangerous spy work in Italy. He is wounded while crossing the border but is not suspected because his passport and uniform were those of an Italian. Miss Nissen, while touring the hospitals, recognizes him but does not give him away. She begs him to go back to Austria. He accomplishes the work he had set out to do—to discover the leader of the Italian spies and departs for his country by aeroplane. Miss Nissen, in an attempt to stop him, hangs on to his plane but he continues on. She is pulled into the air and falls to her death. Diehl feels that he had to pay too high a price for his victory and asks to be sent to the front; his wishes are granted.

The story, screen play and direction are by Arthur Woods. Others in the cast are Lester Matthews, Esme Percy, Don Alvarado and Wallace Geoffrey.

Because of one situation in which it is evident that Diehl had spent the night with Miss Nissen, exhibitors will have to use their own judgment about showing it to children or adolescents; but the situation has been handled with delicacy and so it is not offensive. Suitability, *Class B*.

"Going Highbrow" with Guy Kibbee, Zasu Pitts and Edward Everett Horton

(Warner Bros., July 6; time, 66½ min.)

A typical Warner program comedy, unpretentious and moderately entertaining. The story is inane; nevertheless some of the situations are laugh-provoking if not exciting. There is really not one situation that will remain in one's mind. Nor do the characters do anything to arouse one's sympathy since most of their actions are ridiculous. There is some suspense in the closing scenes, but hardly enough to excite any one.

In the development of the plot Zasu Pitts, whose husband, Guy Kibbee, had just previously acquired a million dollars, is determined to get into society. Edward Everett Horton conceives the idea of having an impoverished society woman present Miss Pitts to society for the small sum of \$50,000, which Kibbee gladly pays to satisfy his wife. Miss Pitts is in a dilemma because Horton had told her that the best way to enter society is to make a coming-out party for a daughter and since she had no children she feels that everything is lost. But Kibbee again comes to her help by engaging the services of June Martel, a waitress, to act as their daughter. This brings about complications for Ross Alexander, the society woman's son, falls in love with Miss Martel, not knowing that she was married. Eventually everything is adjusted when Horton gets information proving that Miss Martel's husband was a bigamist, that he had married her when he had another wife, and that her marriage could, therefore, be annulled. Everybody is happy.

The story is by Ralph Spence, the screen play by Edward Kaufman and Sy Bartlett. Robert Florey directed it. In the cast are Gordon Westcott and others. (Coast review.)

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

Substitution Facts: This is replacing 818 listed on the contract as an Edward G. Robinson production. It is a star substitution and you are not obligated to accept it.

"Escapade" with William Powell and Luise Rainer

(MGM, July 5; time, 87 min.)

Luise Rainer, a newcomer to the United States, by virtue of a charming personality and fine acting ability, makes "Escapade" entertaining. It is too bad that MGM had to choose such material to introduce Miss Rainer; but the fact that she is able to overcome the defects of the plot and hold one's attention throughout speaks well for her talents. The production is extremely lavish and every one in the cast, particularly William Powell, gives a fine performance. But the story, which borders on the risqué, is only mildly interesting and at times even unpleasant. One or two situations are dramatic, made so by Miss Rainer's sensitive acting; in other situations she provokes laughter by her naivete. Because of the sympathetic character portrayed by Miss Rainer, the outcome of her romance with Powell is pleasing.

In the development of the plot, Powell, a famous artist, known equally well for his affairs with

women, tells Mady Christians that he does not love her and tries to induce her to marry Reginald Owen, her fiancé; she threatens to kill him. Not knowing that Virginia Bruce was married, he invites her to his studio. But when she arrives there and he finds out that she is married to Frank Morgan, brother of Miss Christians' fiancé, he tells her he invited her just to paint her portrait. He paints a picture of her dressed only in a mask and fur scarf and muff belonging to Miss Christians which Miss Bruce had borrowed. He intends to destroy it the next day; but his housekeeper gives it to a newspaper man for reproduction along with other paintings. Morgan, upon seeing it, believes that Miss Christians is the model and demands that Owen go to Powell for an explanation. Powell, when forced to name the model, gives the first name that comes into his head. Owen decides to find the girl whose name had been given to him and finds Miss Rainer. Powell and the girl meet and fall in love with each other. She finds out about the whole affair and refuses to see Powell. But when he is shot by Miss Christians she forgets all about her resentment and rushes to Morgan, a doctor, who saves his life. Powell promises to reform and she marries him.

The story is by Walter Reisch, the screen play by Herman J. Mankiewicz, and the direction by Robert Z. Leonard. Others in the cast are Laura Hope Crews, Henry Travers.

Not for children, adolescents, or Sundays. Adult entertainment. Suitability, *Class B*.

"Dance Band" with Buddy Rogers and June Clyde

(Alliance Pictures; running time, 75 min.)

Pleasant program entertainment more suitable for jazz loving young folk. Although an English production, it is fitting for the American market because both Buddy Rogers and June Clyde are known, and also because the atmosphere is not distinctly British. The settings are pretty good, and since there is fast action, music, comedy, and romance, it should please the masses well:—

Rogers, a well-known dance band leader, meets and falls in love with June Clyde, leader of a girls' band who at first does not know his identity. A contest is to be given to determine the most popular dance band and both Rogers' and Miss Clyde's bands are entered. Rogers helps her arrange some music for the contest, but when she finds out who he is she refuses to talk to him. Her manager, realizing that Rogers' band was a very good one, arranges with some men to hijack the truck bringing his band instruments. But in the meantime Miss Clyde, wishing to play a joke on Rogers, uses the truck for her own instruments and when they fail to arrive at the theatre she blames Rogers for it, thinking that he had purposely done it. Rogers, with the help of his men, gets the instruments back and helps Miss Clyde in the contest. The two bands are considered equally good and share honors. And Rogers and Miss Clyde decide to marry.

The story is by Rogers Burford and Jack Davies, Jr. Marcel Varnel is the director. In the cast are Steve Ceray, Magda Kun, Fred Duprez, and others.

Suitable for the entire family. Suitability, *Class A*.

Will Warner-First National Deliver Only Forty-Eight?

According to information received by this office, Warner-First National is trying to get released from the obligation of delivering to the exhibitors the following ten pictures:

FIRST NATIONAL

- No. 857: A Leslie Howard Production.
- No. 860: A Kay Francis Production.
- No. 861: A Claudette Colbert Production.
- No. 871: A Joan Blondell Production.
- No. 868: An Edward G. Robinson Production.

WARNER BROS.

- No. 803: "Lafayette Escadrille."
- No. 807: "Skipper of Ispahan."
- No. 809: A Kay Francis Production.
- No. 810: A Leslie Howard Production.
- No. 814: A Claudette Colbert Production.

In view of the fact that they are announcing "Anthony Adverse" and "Captain Blood" for the 1935-1936 season, the total number of pictures that Warner-First National will deliver to its 1934-35 contract holders less than the number they sold them will be twelve. In other words, out of the sixty pictures sold by these two companies, only forty-eight will be delivered.

I have been requested to advise those who hold contracts of these two companies what their rights in these pictures are.

The Seventeenth Clause of the contract of either of these two companies reads as follows:

"If any of the said motion pictures described in the Schedule, excepting those, if any, which may be road-shown by the Distributor, shall not be generally released by the Distributor for distribution in the United States during the period beginning September 15, 1934, and ending September 15, 1935, each such motion picture shall be excluded from this license, upon written notice to such effect given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall give written notice to the Distributor not later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period. If such notice of election is given as aforesaid the Distributor shall deliver and the Exhibitor shall exhibit each of such motion pictures upon the terms and conditions of this license excepting that any thereof which are not so generally released within the said following year shall also be excepted and excluded from this license. In such a case the Distributor may exhibit and license for exhibition each of such motion pictures so excluded when and where desired by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor released and discharged therefrom by the Exhibitor."

This clause means that if a picture is not released for general distribution up to September 15, 1935, Warner-First National may give you a notice not later than September 1, 1935, that they consider such a picture not in the contract. But if you send them a notice not later than October 15, 1935, that you want that picture, then the picture despite their September 1 notice is restored to the contract and Warner-First National must deliver it to you, provided they produce and release it prior to September 15, 1936. If they should release it after September 15, 1936, you cannot compel them to deliver it; nor can they compel you to accept it.

You will see from this interpretation that, though the distributor may be relieved of the obligation to deliver a picture that has not been released for general distribution in the United States up to September 15, 1935, he can hold you to the contract for that picture up to September 15, 1936.

Since you cannot get released from any pictures that will not be "generally released" up to September 15, 1936, and the distributor can, by giving you a notice to that effect as late as September 1, 1935, hold you to them, why not exercise your privilege and demand all these pictures from First-National and Warner Bros.? But if you should decide to demand them, you must send your written notice not later than October 15, 1935.

Personally, I would suggest that you send your notice now, and by registered mail, so that you may not forget sending it afterward.

What is true of the contracts of these two companies is true of the contract of every other major company; only that the expiration date for sending your notice is different with each company.

In the June 22 issue I gave the expiration date of each major company's contract. Read that editorial carefully and act accordingly.

Warner Bros. may escape the obligation of delivering "Skipper of Ispahan" by altering the title, for there is no description of the story in either the contract or the work sheet and the picture cannot be identified; but neither First National nor Warner Bros. can escape the obligation of delivering either "Lafayette Escadrille" or pictures with Leslie Howard, Claudette Colbert, Kay Francis, Joan Blondell and E. G. Robinson, as long as these stars remain in their employ up to September 15, 1936, and they produce pictures with them. It is the opinion of competent legal authority that you are entitled to any picture these companies may produce with your stars, provided you demand these pictures, as said, now or up to October 15, this year.

In this connection I desire to call your attention to the fact that, according to the studio news published in the different trade papers, First National finished a Joan Blondell picture on June 8. You are entitled to this picture. Another significant thing is the fact that these trade papers published between October 22 and February 23 news that First National was preparing for Edward G. Robinson a story called "Money Man." No "shooting" followed "preparing," last published in the February 23 issue of the *Hollywood Filmograph*. It is possible that the story is so good that First National has decided to hold it back and sell it to you in another season, perhaps for more money. On the other hand, the story may be so poor that it has decided to abandon it. Since I have no definite information on the subject, you will have to use your own judgment.

As far as "Captain Blood" and "Anthony Adverse" are concerned, let me say that I asked one of the important First National executives why are these pictures held back and whether they are going to deliver them to the contract holders if they should produce them during the next twelve or fourteen months, and was told by him that Leslie Howard's failure to go west on account of his appearing in the stage play "Petrified Forest" made it impossible for them to produce these two pictures, but he cannot see how they could get out of delivering them to the contract holders if they should produce them.

If Mr. Howard was unable to go west during the 1934-35 season, is there a chance for him to go during the 1935-36 season? If not, why is Warner-First National advertising new pictures with this star? Even if Mr. Howard should go west soon, he will have to produce "Captain Blood" and "Anthony Adverse" before he could get a chance to work on "Petrified Forest" and any other pictures Warner-First National are selling with this star for the 1935-36 season. In such an event, it is unlikely that any 1935-36 contract holder will get a Leslie Howard picture.

This matter needs a clarification by Warner Bros. so that the exhibitors may know what to do; otherwise they, believing that they will get the Leslie Howard productions that are offered them in the 1935-36 group, may pay higher prices for the Warner-First National product than they would offer otherwise.

One more thing that I wish to call your attention to is the fact that First National announced "Anthony Adverse" for two consecutive seasons (1933-34 and 1934-35) and has not produced it. The *Forecaster* declared this material poor, despite the book's popularity. Is it possible that the scenario department of this company found the material as described in the *Forecaster* and is unable to do anything with it? Only time can tell.

THE VIGILANT EYE OF THE FORECASTER

In last week's issue I proved to you by one example that the forecast on one picture alone is worth many times the cost of the subscription to the *Forecaster*. This example referred to "Green Pastures," the Warner Bros. picture for which you are asked high terms.

Last week the *Forecaster* issues for the Paramount and the Universal products were mailed.

Among the Paramount forecasts is that of "One Woman," the novel by Tiffany Thayer. The following was said partly of this novel:

"The material is sordid, vile and unpleasant. There isn't a bit of human appeal in any of it. Even Abe's persistence in trying to discover Rosita's parents is prompted by a selfish motive—to get a story."

Send your subscription to this service at once!

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, JULY 13, 1935

No. 28

Complete Official List of Classified Pictures

PREPARED BY THE

CHICAGO LEGION OF DECENCY

This is an official list of the feature pictures that have been classified by the Chicago Legion of Decency, and contains all pictures it has classified from the day it was founded up to those contained in its July 8 Bulletin. It has been checked up by a member of the Steering Committee of the Legion so as to insure accuracy.

CLASS A

In this group are included pictures that are suitable for family patronage.

A

Age of Innocence, The—RKO
Alibi Ike—Warner Bros.
Alpine Violin Maker, The—German
Among the Missing—Columbia
Annamarie—French
Anne of Green Gables—RKO
April Blossoms—Alliance Pict.
Are We Civilized—Raspin Prod.
Arizonian, The—RKO
Avalanche—Independent

B

Babbitt—Warner Bros.
Babes in Toyland—MGM
Baboon—Fox
Baby Take a Bow—Fox
Bachelor of Arts—Fox
Band Plays On, The—MGM
Barretts of Wimpole Street, The—MGM
Behind the Green Lights—Mascot
Bei Der Blonden Katherinein—Swedish
Beloved—Universal
Berkeley Square—Fox
Best Man Wins, The—Columbia
Beyond Bengal—Independent
Big Boy Rides Again—Security
Big Calibre—Superior
Big Hearted Herbert—Warner Bros.
Black Beauty—Monogram
Blue Light, The—Du World
Bor, A—Hungarian
Border Brigands—Universal
Border Menace—Abrams
Border Vengeance—Judell
Borneo Beast—Independent
Born To Battle—Superior
Bottoms Up—Fox
Brand of Hate, The—Superior
Brewster's Millions—United Artists
Bright Eyes—Fox
Broken Coin, The—Capitol
Bulldog Drummond Strikes Back—U. Artists
Burn 'Em-Up Barnes (serial)—Independent
Burton Holmes—Independent
Buzavirag—Russian

C

Cactus Kid—Superior
Call of the Coyote—Abrams
Call of the Savage—Universal
Call of the Wild—United Artists
Calm Yourself—MGM
Captain Hurricane—RKO
Car 99—Paramount
Caravan—Fox
Cardinal Richelieu—United Artists
Carnival—Columbia
Cash—Independent
Cat's Paw, The—Fox
Cavalcade—Fox
Change of Heart—Fox
Chapayev—Russian
Charlie Chan in London—Fox
Charlie Chan in Paris—Fox
Charlie Chan's Courage—Fox
Chasing Yesterday—RKO
Chu Chin Chow—Gaumont-British
Cimarron—RKO
Circle of Death—Judell
Circus Clown—First National
Circus Shadows—Security
City Limits—Monogram
Clive of India—United Artists
College Rhythm—Paramount
Condemned to Death—Independent
Conquered—Columbia
Count of Monte Cristo—United Artists
County Chairman—Fox
Cowboy and the Badgirl, The—Capitol
Cowboy Counselor—Independent
Cowboy Holiday—Security
Cowboy Millionaire—Fox

Coyote Trails—Superior
Crainquebille—French
Crimson Romance—Mascot
Crimson Trail, The—Universal
Crown of Thorns—Polish
Cyclone Ranger, The—Superior
Cyclone of the Saddle—Capitol

D

Daring Young Man, The—Fox
Das Blaue Von Himmel—German
David Copperfield—MGM
David Harum—Fox
Dawn Rider—Republic
Dealers in Death—Topical Films
Demon for Trouble—Independent
Der Schrecken Nom Heiderkrug—German
Desert Trail, The—Security
Des Mesiter Detektiv—German
Devil Dogs of the Air—Warner Bros.
Devil On Deck—Independent
Devil's Canyon—Superior
Dick Turpin—Gaumont-British
Die Beiden Sechunde—German
Die Grosse Attraktionen—Swedish
Die Taczerin Von Sans Souci (The King's Dancer)—German
Dinky—Warner Bros.
Dog of Flanders, A—RKO
Doomed to Die—Independent
Dos Noches—Spanish
Doubting Thomas—Fox
Drauscie Kresiva—Polish
Dude Ranger—Independent

E

Echo Der Heimat—German
Eight Bells—Columbia
Elmer and Elsie—Paramount
Embarrassing Moments—Universal
Emma—Independent
Emperor Jones—United Artists
End of the World, The—Crown Pictures
En Stille Flirt—Swedish
Er Und Sien Dicner—German
Es War Einmal Ein Walzer—German
Evergreen—Gaumont-British
Ever In My Heart—MGM
Ever Since Eve—Fox

F

Father Brown, Detective—Paramount
Father Knows Best—Hungarian
Feroocious Pal, The—Independent
Field Marshal, The—German
Fighting Hero, The—Independent
Fighting Pilot—Ajax
Fighting Pioneers—Capitol
Fighting Ranger, The—Columbia
Fighting Shadows—Columbia
Fighting Through—Judell
Fighting to Live—Independent
Fighting Trooper, The—Judell
First World War, The—Fox
Five Bad Men—Superior
Flirtation Walk—Warner Bros.
Flirting with Danger—Monogram
Fluchtlinge—Swedish
Frontier Days—Superior

G

Gentlemen Are Born—First National
Ghost Rider, The—Capitol
Ghost Train, The—Gaumont-British
Ghost Walks, The—Invincible
Gift of Gab—Universal
Ginger—Fox
Girl O' My Dreams—Monogram
Girl of the Limberlost, The—Monogram
Girls (Mädchen) in Uniform—Independent
Going Highbrow—Warner Bros.
Gold Diggers of 1935—First National
Golden Goal, The—German
Good Fairy, The—Universal
Grand Old Girl—RKO
Great Expectations—Universal
Greece Speaks—Drivas
Gridiron Flash—RKO

H

Handy Andy—Fox
Happiness Ahead—First National
Happy Landing—Monogram
Harold Teen—Warner Bros.
Have a Heart—MGM
Healer, The—Monogram
Heart Song—Fox
Heimat Am Rhein—German
Hei Tiki—Independent
Hell and High Water—Paramount
Hell Bent For Love—Columbia
Hell Cat, The—Columbia
Heldorado—Fox
Hell In the Heavens—Fox
Hell on Earth—Capitol
Hello Trouble—Columbia
Here Is My Heart—Paramount
Her Strange Desire—Independent
His Greatest Gamble—RKO
Hochzeit Am Wolfgangsee—German
Home on the Range—Paramount
Honeymoon Limited—Republic
Honor of the Range—Universal
Hooray For Love—RKO
Hoosier Schoolmaster—Monogram
House of Danger—Security
House of Rothschild, The—United Artists
Housewife—Warner Bros.
Human Side—Universal

I

I Am So Beloved—German
I Am Suzanne—Fox
Ich Bin Ja Verliebt—German
I Don't Want to Know Who You Are—Ger.
I Give My Love—Universal
I'll Fix It—Columbia
I'll Tell the World—Universal
Imitation of Life—Universal
In Love With Life—Invincible
In Old Santa Fe—Mascot
Inside Information—Capitol
In Spite of Danger—Columbia
Iron Duke, The—Gaumont-British
It's a Gift—Paramount
It's a Small World—Fox
It Happened in New York—Universal

J

Jack Ahoy—Gaumont-British
Jane Eyre—Monogram
Jealousy—Columbia
Jindra—Lloyd
Judge Priest—Fox
Jumbo Killer—Independent
Jungle Killer—Independent
Justice of the Range—Columbia

K

Kaiser Walzer—German
Keep 'Em Rolling—RKO
Kentucky Kernels—RKO
Kid Courageous—Superior
Kid Millions—United Artists
King Kelly of the U.S.A.—Monogram
King's Daughter, The—German
Kvinnorna Kring Larsson—Swedish

L

Laddie—RKO
Lady for a Day—Columbia
La Femme Ideale—French
Laugen Till Henne—Scandinavian
Last Gentleman, The—United Artists
Law Beyond the Range—Columbia
Lawless Frontier, The—Monogram
Lawless Valley—Independent
Law of the Wild, The—Judell
Lemon Drop Kid, The—Paramount
Les Miserables—United Artists
Liebe in Uniform—German
Liebe Mus Ferstandensien—German
Life Begins at 40—Fox
Life of Our Saviour—Bland
Life of Paul Camrby—German
Life Returns—Sciencart Pictures
Lightning Strikes Twice—RKO

Lily of Killarney—Independent
 Little Colonel, The—Fox
 Little Men—Mascot
 Little Minister, The—RKO
 Little Women—RKO
 Lives of a Bengal Lancer—Paramount
 Living On Velvet—First National
 Lone Bandit, The—Security
 Loser's End—Independent
 Lost City, The—Krellberg
 Lost in the Stratosphere—Monogram
 Lost Jungle—Independent
 Lost Lady, A—First National
 Lost Patrol, The—RKO
 Loudspeaker, The—Monogram
 Love in Bloom—Paramount
 Lover, Divine—Gaumont-British
 Lovetime—Fox
 Lucky Texan—Independent
 Lucy—German
 Luise, Queen of Prussia—German

M

Mad Age, The—Independent
 Maedchen (Girls) in Uniform—Independent
 Man from Hell, The (Western)—Independent
 Man from Monterey, The—Warner Bros.
 Man from Utah, The—Independent
 Manhattan Love Song—Monogram
 Man of Aran, The—Gaumont-British
 Man of Courage—Italian
 Man's Best Friend—Security
 Man's Game, A—Columbia
 Man Trailer, The—Columbia
 Man Who Changed His Name, The—Twick.
 Man Who Played God, The—Independent
 Man Who Reclaimed His Head, The—Univ.
 Marie Galante—Fox
 Marines Are Coming, The—Mascot
 Mary Jane's Pa—First National
 Maybe It's Love—First National
 McFadden's Flats—Paramount
 Meaneast Gal in Town—RKO
 Meine Frau Die Schuttenkonigin—German
 Mein Herz Schnt Sich Narr Liege—Tobis
 Melodie Der Liebe—German
 Melody in Spring—Paramount
 Menace—Paramount
 Men of Tomorrow—United Artists
 Mighty Barnum, The—United Artists
 Million Dollar Haui—Capitol
 Mississippi—Paramount
 Miss Iza—Hungarian
 Mit Dir Durch Dick Und Dunn—German
 Money Means Nothing—Monogram
 Moonstone, The—Monogram
 Morgenrot—German
 Most Precious Thing In Life—Columbia
 Mother of the Company—German
 Mr. Skitch—Fox
 Mrs. Wiggs of the Cabbage Patch—Para.
 Murder in the Clouds—Warner Bros.
 Murder in the Private Car—MGM
 Music in the Air—Fox
 My Peoples' Dream—Palestine Film
 Mystery Mountain—Independent
 Mystery of Mr. X, The—MGM
 Mystery Ranch—Independent
 Mystery Squadron—Independent
 Mystery Woman—Fox

N

Nevada Cyclone—Independent
 Nevada Squadron—Independent
 New Adventures of Tarzan, The—Burroughs
 Tarzan Enter.
 Night Alarm—Independent
 Night and Day—Independent
 Night Is Young, The—MGM
 Night of the Garter—Independent
 No Greater Glory—Columbia
 Northern Frontier—Judell
 Now and Forever—Paramount
 Now Or Never—Judell
 Nut Farm—Monogram

O

Oil For the Lamps of China—First National
 Oil Raider, The—Independent
 Old-Fashioned Way—Paramount
 Once in a Blue Moon—Paramount
 One is Guilty—Columbia

CLASS B

The pictures in this group may be considered offensive because they are suggestive in spots, vulgar, sophisticated or lacking in modesty, but although they are unsuitable for either children or adolescents they are not forbidden for adults.

A

Ace of Aces—RKO
 Adventure Girl—RKO
 After Office Hours—MGM
 Against the Law—Columbia
 Age of Indiscretion, The—MGM
 Aggie Appleby—RKO
 Air Hawks—Columbia
 Alias Mary Dow—Universal
 All Men Are Enemies—Fox

One More Spring—Fox
 One Night of Love—Columbia
 Operator 13—MGM
 Orders Is Orders—Gaumont-British
 Our Daily Bread—United Artists
 Our Little Girl—Fox
 Outlaw Rule—Judell
 Over Night—United Artists

P

Palace on Wheels—Polish
 Pals of the West—Independent
 Paradise Canyon—Monogram
 Paradise Valley—Capitol
 Peecheur D'Islande—French
 Peck's Bad Boy—Fox
 Prenez Garde A la Peinture—French
 People Will Talk—Paramount
 Phantom Empire, The—Judell
 Phantom Express—Independent
 Poor Rich, The—Universal
 Prescott Kid, The—Columbia
 President Vanishes, The—Paramount
 Prince of Wales—Independent
 Princess Turnadot—French
 Private Worlds—Paramount

Q

Quitter, The—Chesterfield

R

Rabbi's Power, The—Jewish
 Rainbow Valley—Monogram
 Rainbow's End—Capitol
 Rakoczy March—German
 Randy Rides Alone—Security
 Range Warfare—Judell
 Red Blood of Courage—Independent
 Red Rider, The—Independent
 Reform Girl—Independent
 Return of Bulldog Drummond, The—U. A.
 Return of Chandu, The—Capitol
 Riachuelo—German
 Ridin' Gents—Independent
 Riding Wild—Columbia
 Roaring Roads—Judell
 Roaring West, The—Universal
 Roberta—RKO
 Rocky Mountain Mystery—Paramount
 Rocky Rhodes—Universal
 Romance in Budapest—Russian
 Romance in Manhattan—RKO
 Romance in the Rain—Universal
 Roman Einer Nacht—German
 Ruggles of Red Gap—Paramount
 Runaway Queen, The—United Artists
 Rustlers of Red Dog, The—Independent

S

St. Anthony of Padua—Integrity
 Sanders of the River—United Artists
 Scarlet Pimpernel, The—United Artists
 Secret Bride—Warner Bros.
 Secret of the Blue Room—Universal
 Servants' Entrance—Fox
 Sequoia—MGM
 She Had to Choose—Judell
 She Learned About Sailors—Fox
 She Was a Lady—Fox
 Shock—Monogram
 Show-Off, The—MGM
 Silent Valley—Superior
 Silver Bullet, The—Independent
 Silver Streak, The—RKO
 Six Pay Bike Rider—First National
 Six of a Kind—Paramount
 Slaby Ulanski—Polish
 Smokey Smith—Capitol
 Smoking Guns—Independent
 Society Doctor—MGM
 Son of Oklahoma—Independent
 Sons of Steel—Chesterfield
 Sorrell and Son—United Artists
 Speed Wings—Independent
 Spring Tonic—Fox
 Square Shooter—Independent
 Star Packer, The—Independent
 Stolen Sweets—Chesterfield
 Stone of Silver Creek—Universal
 Straightaway—Columbia
 Stranded—Warner Bros.
 Strangers All—RKO
 Strange Wives—Universal

T

All Quiet on the Western Front—Universal
 All the King's Horses—Paramount
 Along Came Sally—Gaumont-British
 Angkor—Russian
 As the Earth Turns—Warner Bros.
 Avenger, The—Independent
 Awakening of Jim Burke—Columbia

B

Baby-face Harrington—MGM
 Bachelor Bait—RKO
 Bar Mitzvah—Russian
 Becky Sharp—RKO
 Bedside—First National
 Before Morning—Independent (Greenblatt)
 Beggars in Ermine—Monogram
 Behind the Evidence—Columbia
 Behold My Wife—Paramount

Strawberry Roan—Independent
 Student Tour—MGM
 Successful Failure—Security
 Sundown Trail, The—Independent
 Sunset Range—Capitol
 Svaty Vaelav—Russian
 Sweet Adeline—Warner Bros.
 Swell Head—Columbia
 Sweepstake Annie—Liberty
 Sweet Music—Warner Bros.
 Symphony of Living—Invincible

T

Tailspin Tommy—Universal
 Tannenberg—German
 Telegraph Trail—Warner Bros.
 \$10 Raise—Fox
 Texas Jack—Superior
 Texas Rambler—Superior
 That's a Good Girl—United Artists
 That's Gratitude—Columbia
 Thirty Day Princess—Paramount
 365 Nights in Hollywood—Fox
 Three Songs of Lenin—Russian
 Through the Centuries—Independent
 Thundering Herd—Paramount
 Thunder Over Panama—Fox
 Thunder Over Texas—Security
 Tombstone Canyon—Independent
 Tombstone Terror—Capitol
 Tomorrow's Youth—Security
 Tonto Kid, The—Capitol
 Too Busy to Work—Independent
 Tragedja na Golgocie—Lithuanian
 Trail Beyond—Security
 Traun Von Schoenbrum—German
 Traveling Saleslady—First National
 Treasure Island—MGM
 Twenty Dollars a Week—Judell

U

Unconquered Bandit, The—Independent
 Under Pressure—Fox
 Under the Pampas Moon—Fox
 Unknown Woman—Columbia
 Unwelcome Stranger—Columbia

V

Vagabond Lady—MGM
 Vanishing Shadow—Universal
 Venetian Nights—United Artists
 Very Honorable Guy, A—First National
 Voice in the Night—Columbia

W

Wagon Trail—Ajax
 Wagon Wheels—Paramount
 Wake Up and Dream—Universal
 Waltz in Vienna—German
 War's End—Independent
 We're Rich Again—RKO
 Westerner, The—Columbia
 Western Justice—Superior
 Western Racketeers—Independent
 West of the Law—Superior
 West of the Pecos—RKO
 West Point of the Air—MGM
 What Every Woman Knows—MGM
 Wheels of Destiny—Universal
 When a Man Sees Red—Universal
 When a Man's a Man—Fox
 When Lightning Strikes—Security
 White Cockatoo, The—Warner Bros.
 White Eagle—Polish
 White Parade, The—Fox
 White Sister—MGM
 Whom the Gods Destroy—Columbia
 Wicked Woman, A—MGM
 Wiener Blut (Viennese Blood)—Independent
 Wild Cargo—RKO
 Wings in the Dark—Paramount
 Winning Ticket, The—MGM
 Witching Hour, The—Paramount
 Wolf Riders—Superior
 World in Revolt—Mentone

Y

You Belong to Me—Paramount
 Young and Beautiful—Mascot
 Young Eagles—Independent
 You're Telling Me—Paramount
 Youth of Maxim, The—Russian

Z

Zu Befehl Herr Unteroffizier—German

Belle of the Nineties—Paramount
 Beyond the Law—Columbia
 Biography of a Bachelor Girl—MGM
 Black Cat, The—Universal
 Black Fury—First National
 Black Moon—Columbia
 Black Sheep—Fox
 Blazing Guns—Judell
 Blind Date—Columbia
 Blue Danube, The—Independent
 Bordertown—Warner Bros.
 Bowery, The—United Artists
 Break of Hearts—RKO
 Bride of Frankenstein, The—Universal
 British Agent—First National
 Broadway Bill—Columbia
 Broadway Through a Keyhole—United Art.
 Broken Melody, The—Security
 By Your Leave—RKO

C
 Calling All Cars—Syndicate
 Call It Luck—Fox
 Captain Hates the Sea, The—Columbia
 Case of the Curious Bride—First National
 Case of the Howling Dog, The—Warner Bros.
 Casino Murder Case—MGM
 Cat and the Fiddle, The—MGM
 Chained—MGM
 Channel Crossing—Gaumont-British
 Charlie Chan in Egypt—Fox
 Cheating Cheaters—Universal
 Chinatown Squad—Universal
 Church Mouse—Warner Bros.
 Circumstantial Evidence—Chesterfield
 City Park—Chesterfield
 Cleopatra—Paramount
 Cockeyed Cavaliers—RKO
 College Scandal—Paramount
 Come on Marines—Paramount
 Congress Dances—United Artists
 Constant Nymph, The—Fox
 Constant Woman, The—Independent
 Convention Girl—Capitol
 Countess of Monte Cristo—Universal
 Courage of the North—Independent
 Crime Doctor, The—RKO
 Crime of Helen Stanley, The—Columbia
 Crime Without Passion—Paramount
 Crosby Case, The—Universal
 Cross Streets—Independent
 Curtain Falls, The—Chesterfield

D
 Dames—Warner Bros.
 Dance, Girl, Dance—Independent
 Dancing Lady—MGM
 Dangerous Corners—RKO
 Dante's Inferno—Fox
 Das Schoene Adventure (The Beautiful Adventure)—German
 Death Flies East—Columbia
 Death From a Distance—Invincible
 Death on the Diamond—MGM
 Defense Rests, The—Columbia
 Desirable—Warner Bros.
 Devil's Brother, The—MGM
 Divorce Racket—Paradise
 Doctor Bull—Fox
 Double Door—Paramount
 Down to Their Last Yacht—RKO
 Dragon Murder Case, The—First National

E
 Eine Frau Wie Du—German
 Elinor Norton—Fox
 Enchanted April—RKO
 En Natt—Swedish
 Enter Madame—Paramount
 Escape Me Never—United Artists
 Evelyn Prentice—MGM
 Evensong—Gaumont-British

F
 Faithful Heart, The—Independent
 Farewell to Love—Gaumont British
 Fifteen Wives—Invincible
 Fighting for Love—Independent
 Fighting Rookie, The—Mayfair
 Flame Within, The—MGM
 Flesh—MGM
 Flirting With Danger—Monogram
 Florentine Dagger, The—Warner Bros.
 Flying Down to Rio—RKO
 Fog—Columbia
 Folies Bergere De Paris—United Artists
 Footlight Parade—Warner Bros.
 Forsaking All Others—MGM
 Fountain, The—RKO
 Four Hours to Kill—Paramount
 Friday the Thirteenth—Gaumont-British
 Friends of Mr. Sweeney—Warner Bros.
 Fugitive Lady—Columbia
 Fugitive Road—Invincible

G
 Gallant Lady—United Artists
 Gambling—Fox
 Gambling Lady—Warner Bros.
 Gay Divorcee, The RKO
 George White's Scandals (1934)—Fox
 George White's 1935 Scandals—Fox
 Get That Man—Judell
 Gigolette—RKO
 Gilded Lily, The—Paramount
 Girl From Tenth Avenue, The—First Nat'l.
 Girl in Danger—Columbia
 Girl Who Came Back, The—Chesterfield
 Girl Without A Room—Paramount
 Glass Key, The—Paramount
 G-Men—First National
 Going Hollywood—MGM
 Goin' To Town—Paramount
 Go Into Your Dance—First National
 Grand Canary—Fox
 Great Flirtation, The—Paramount
 Great Gold—Monogram
 Great Hotel Murder, The—Fox
 Green Eyes—Independent
 Gridiron Flashes—Independent
 Gunfire—Capitol
 Guns for Hire—Independent

H
 Half a Sinner—Universal
 Hans Weltmar—German
 Headline Woman, The—Mascot
 Here Comes the Groom—Paramount

Here Comes the Navy—Warner Bros.
 Hide-Out—MGM
 Hold 'Em Yale—Paramount
 Hollywood Hoodlum—Independent
 Hollywood Party—MGM
 Honorable Thief, The—Gaumont-British
 House of Mystery—Monogram
 House on 56th Street—Warner Bros.

I
 I Am a Thief—Warner Bros.
 I Believed in You—Fox
 I Can't Escape—Security
 If I Had a Million—Paramount
 I Hate Women—Goldsmith
 I'll Love You Always—Columbia
 In Caliente—First National
 I Sell Anything—First National
 It Happened One Night—Columbia
 I've Been Around—Universal
 I've Got Your Number—Warner Bros.

J
 Just For a Song—Independent

K
 Kansas City Princess—Warner Bros.
 Kara Slaken—Swedish
 Keeper of the Bees—Republic
 Kentucky Bluestreak—Puritan Pict.
 Key, The—Warner Bros.
 Kidnapping Gorillas—Independent

L
 Ladies Love Danger—Fox
 Ladies Should Listen—Paramount
 Lady By Choice—Columbia
 Lady Is Willing, The—Columbia
 Laughing At Life—Independent
 Let 'Em Have It—United Artists
 Let's Live Tonight—Columbia
 Let's Talk It Over—Universal
 Let's Try Again—RKO
 Line-Up, The—Columbia
 Little Friend—Gaumont-British
 Little Miss Marker—Paramount
 Looking for Trouble—United Artists
 Lottery Lover, The—Fox
 Love Captive, The—Universal
 Lover From Vienna, The—German
 Loves of a Dictator—Gaumont-British
 Loyalties—Harold Auten

M
 Manhattan Butterfly—Security
 Man They Couldn't Arrest—British
 Man Who Knew Too Much—Gaumont-Brit.
 Man with Two Faces, The—First National
 Many Happy Returns—Paramount
 Mark of the Vampire—MGM
 Massacre—First National
 Men of the Hour—Columbia
 Men Without Names—Paramount
 Merry Frinks, The—First National
 Merry Widow—MGM
 Midnight Alibi—First National
 Midnight Mary—MGM
 Million Dollar Baby—Monogram
 Million Dollar Ransom—Universal
 Mills of the Gods—Columbia
 Mister Dynamite—Universal
 Monte Carlo Nights—Monogram
 Morning Glory—RKO
 Motive For Revenge—Judell
 Murder at the Vanities—Paramount
 Murder in the Fleet—MGM
 Murder in Trinidad—Fox
 Murder On a Honeymoon—RKO
 Murder on the Blackboard—RKO
 Mutiny Ahead—Majestic
 My Heart Is Calling—Gaumont British
 Mystery Man—Monogram
 Mystery of Edwin Drood—Universal

N
 Name the Woman—Columbia
 Naughty Marietta—MGM
 Neath Arizona Skies—Monogram
 Nell Gwyn—U. A.
 Night at the Ritz, A—Warner Bros.
 Night Life of the Gods—Universal
 Ninth Guest, The—Columbia
 Nitwits—RKO
 None So Blind—Independent
 No Other Woman—Independent
 No Ransom—Judell
 Notorious Gentleman—Universal
 Notorious Sophie Lang, The—Paramount
 Now I'll Tell—Fox

O
 Once in a Blue Moon—Paramount
 Once to Every Bachelor—Judell
 Once to Every Woman—Columbia
 One Exciting Adventure—Universal
 One Frightened Night—Mascot
 One Hour Late—Paramount
 One in a Million—Capitol
 One New York Night—MGM
 On Probation—Security
 Orchids to You—Fox
 Outcast Lady—MGM

P
 Painted Veil, The—MGM
 Paris Interlude—MGM
 Paris in the Spring—Paramount
 Party's Over, The—Columbia
 Party Wire—Columbia
 Penal Code, The—Independent
 People's Enemy, The—RKO

Perfect Clue, The—Majestic
 Personality Kid, The—Warner Bros.
 Port of Lost Dreams, The—Invincible
 Power—Gaumont-British
 Private Life of Don Juan, The—United Art.
 Private Scandal—Paramount
 Public Hero No. 1—MGM
 Public Opinion—Invincible
 Pursued—Fox
 Pursuit of Happiness—Paramount

Q
 Quartet Julliet—French

R
 Rafter Romance—RKO
 Raven, The—Universal
 Rawhide Mail—Independent
 Ready for Love—Paramount
 Reckless—MGM
 Red Head—Monogram
 Red Hot Tires—First National
 Red Morning—RKO
 Rendezvous at Midnight—Universal
 Rescue Squad—Judell
 Return of the Terror—First National
 Revenge Rider, The—Columbia
 Richest Girl in the World—RKO
 Right to Live—Warner Bros.
 Romance of Ida, The—Tobis
 Ronny—Tobis
 Rumba—Paramount

S
 St. Louis Kid, The—Warner Bros.
 Scarlet Letter, The—Majestic
 School For Girls—Judell
 Secret of the Chateau—Universal
 Secrets of Chinatown—Judell
 Shadow of Doubt—MGM
 She Loves Me Not—Paramount
 Shoot the Works—Paramount
 Shot in the Dark, A—Chesterfield
 Sing and Like It—RKO
 Sing Sing Nights—Monogram
 Song You Gave Me, The—Columbia
 Stamboul Quest—MGM
 Stand Up and Cheer—Fox
 Star of Midnight—RKO
 Stingaree—RKO
 Stolen Harmony—Paramount
 Straight Is The Way—MGM
 Strange Wives—Universal
 Strictly Dynamite—RKO
 Sudan—Foreign

T
 Take the Stand—Liberty
 Tarzan and His Mate—MGM
 Terror of the Plains—Superior
 Texas Terror, The—Independent
 Their Big Moment—RKO
 There's Always Tomorrow—Universal
 Thin Man, The—MGM
 This Man is Mine—RKO
 Three on a Honeymoon—Fox
 Thunder In the East—U. A.
 Tickets to a Crime—Beacon
 Times Square Lady—MGM
 Torch Singer—Paramount
 Transatlantic Merry-Go-Round—United Art.
 Transient Lady—Universal
 Twentieth Century—Columbia
 Twenty Million Sweethearts—First National
 20,000 Years in Sing-Sing—Warner Bros.
 Twin Husbands—Invincible
 Two Heads On a Pillow—Liberty

U
 Undercover Man—Paramount
 Uptown New York—Independent

V
 Vampire—Independent
 Vanessa, Her Love Story—MGM
 Village Tale—RKO
 Viva Villa—MGM

W
 Walls of Gold—Fox
 Way of the West—Capitol
 We're Not Dressing—Paramount
 Wedding Night, The—United Artists
 Wednesday's Child—RKO
 We Live Again—United Artists
 Werewolf of London, The—Universal
 What Price Crime—Independent
 When Ladies Meet—MGM
 When Strangers Meet—Liberty
 Where Sinners Meet—RKO
 While the Patient Slept—First National
 Whirlpool—Columbia
 White Heat—Capitol
 White Lies—Columbia
 White Woman—Paramount
 Whole Town's Talking—Columbia
 Wilderness Mail—Judell
 Within the Rock—Judell
 Without Children—Liberty
 Woman in Command—Gaumont-British
 Woman in Red—First National
 Woman in the Dark—RKO
 Woman Unafraid—Independent
 World Accuses, The—Chesterfield
 World Moves On, The—Fox

Y
 You Made Me Love You—Independent

Z
 Za Radorymi Dverni—Russian

CLASS C

The pictures in this group are considered immoral and indecent—entirely unfit for family patronage.

A

Affairs of a Gentleman—Universal
Affairs of Cellini—United Artists
All of Me—Paramount
Animal Kingdom—RKO
Ariane—Independent

B

Back Street—Universal
Born to Be Bad—United Artists

C

Catherine The Great—United Artists
Cynara—United Artists

D

Design for Living—Paramount
Devil Is a Woman, The—Paramount
Dr. Monica—Warner Bros.

E

Enlighten Thy Daughter—Independent

F

Fighting Lady, The—Independent
Finishing School—RKO
Firebird—Warner Bros.
Flirtation—Independent
Fog Over Frisco—First National

G

Gay Bride, The—MGM
Girl From Missouri, The—MGM
Girls for Sale—Independent
Glamour—Universal
Good Dame—Paramount
Guilty Parents—Independent

H

Hat, Coat and Glove—RKO
Henry The Eighth—United Artists
He Was Her Man—Warner Bros.
High School Girl—Byron Foy

I

Ich Glaube nie Memr an eine Frau—German
I Have Lived—Chesterfield
Informers, The—RKO

J

Jimmy the Gent—Warner Bros.

K

Kiss and Make-Up—Paramount

L

Laughing Boy—MGM
Lazy River—MGM
Life of Vergie Winters, The—RKO
Limchouse Blues—Paramount
Little Man What Now?—Universal

M

Madame DuBarry—Warner Bros.
Manhattan Melodrama—MGM
Men in White—MGM
Men of the Night—Columbia
Merry Wives of Reno—Warner Bros.
Modern Hero, A—Warner Bros.
Modern Motherhood—Independent
Morals for Women—Independent
Mysterious Mr. Wong, The—Monogram

N

Nana—United Artists
Narcotic—Independent
No More Ladies—MGM
Notorious But Nice—Chesterfield

O

Of Human Bondage—RKO
One More River—Universal

P

Picture Brides—Independent
Playthings of Desire—Independent
Private Life of Henry VIII, The—U. A.
Protect Your Daughter—Independent

Q

Queen Christina—MGM

R

Registered Nurse—First National
Riptide—MGM
Road to Ruin—Independent

S

Sadie McKee—MGM
Scarlet Empress, The—Paramount
Scoundrel, The—Paramount
Side Streets—First National
Sisters Under the Skin—Columbia
Smarty—Warner Bros.
Springtime for Henry—Fox
Straight From The Heart—Universal
Sturme Die Leidenschaft—German
Such Women Are Dangerous—Fox

T

Tomorrow's Children—Independent
Trouble in Paradise—Paramount
Trumpet Blows, The—Paramount

U

Uncertain Lady—Universal
Unknown Blonde—Majestic
Upper World—Warner Bros.

V

Vergie Winters—RKO

W

Wharf Angel—Paramount
Wild Gold—Fox
Women in Ilis Life, The—MGM

Y

Youth of Russia, The—Independent

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JULY 20, 1935

No. 29

How Four Theatres Fought "Fire" with "Fire"

Commenting on the editorial "Fight Fire with Fire," which appeared in the July 6th issue of HARRISON'S REPORTS, Mr. Harry Fried, owner of the Seville Theatre, at Bryn Mawr, and of the Anthony Wayne, at Wayne, Pennsylvania, has written me as follows:

"Permit me to commend you on your article entitled 'Fight Fire with Fire,' in the issue of July 6th. They are the truest words ever written.

"I should like to know how on God's earth could you get the exhibitors to understand that the best weapon they possess is the public.

"I am enclosing herewith a circular which was issued some time ago on the Main Line, by four independently operated theatres, against the one chain (the Warner Bros. Ardmore), which is self-explanatory.

"The results obtained after 20,000 circulars were distributed by our four theatres have been beyond expectations.

"We are now preparing another, which will be distributed very soon. I shall again send you a copy."

Mr. Fried makes an appeal to me to print this circular so that those of you who may find yourselves in similar circumstances may benefit by his own experience.

The circular is a four-page small folder. On the front page the following is printed:

AN APPEAL FOR FAIR PLAY

A Message to the Theatre-goers
from the Main Line Group
of Theatre Owners

The EgyptianBala-Gynwyd
The NarbethNarbeth
The Anthony WayneWayne
The SevilleBryn Mawr

On the second page the names of the theatres appear again, and then there is the following appeal:

"The theatre-goers of the above four communities are interested in knowing:

"1. Why pictures are shown so late.

"2. Why the residents of these communities in increasing numbers are going to town for their movie entertainment.

"The theatres in Wayne, Bryn Mawr, Bala and Narbeth are independent theatres, each the social center of its respective community. The Ardmore Theatre, in Ardmore, is a chain theatre owned and operated by Warner Bros.

"Prior to the acquisition by Warner Bros. of the Ardmore Theatre, the Main Line group of independent theatres showed all of the best films TWO TO THREE WEEKS AFTER THESE PICTURES OPENED ON MARKET STREET. The citizens of these four communities, knowing that their favorite stars in the current popular features were scheduled for showing in their respective towns two to three weeks after down-town Market Street, preferred to see them at their community playhouse, a healthful business aid to their community and a decided convenience for themselves.

"With the acquisition of the Ardmore Theatre by Warner Bros. all this was changed. Today, in an attempt to destroy the patronage of the theatres in the Main Line Group and drive the patrons of these communities to seek their entertainment in town, Warner Bros. are delaying the showing of pictures in these four communities beyond all reasonable length. This they are able to do because of their wholesale buying power.

"This practice of holding up pictures by Warner Bros. must, if continued, work incalculable harm to each of the above communities. Theatres in Wayne, Bryn Mawr, Nar-

beth and Bala boast every modern comfort and convenience. They are the last word in fireproof construction and cater to a discriminating clientele such as few other community theatres do. The patrons of these theatres are rightfully entitled to see the best motion pictures immediately after their downtown showing. Any preconceived plan to destroy the patronage of these theatres with the object of destroying competition is a direct slap at thousands of liberty-loving Main Line residents who believe in the principles of equity and fair play.

"It is to these of our fellow-citizens that we direct our appeal for support in our struggle against the unfair tactics of Warner Bros. Having only one theatre on the Main Line, the Ardmore, as against five Independent houses, they impose demands on all of the producers of motion pictures, which these producers—despite the unfairness of these demands—are obliged to grant.

"Whether Warner Bros. are to succeed in destroying the Independent theatres on the Main Line rests with you. If you feel that a foreign corporation in New York has a right to dictate to the citizens of the Main Line what theatres they must attend, what pictures they must see, and when they must see them—yours is the final word. But we do not think that you will render such a decision. Knowing as you do that the Main Line group of Independent theatres has always devoted itself to the best interests of the Main Line communities and that each of these theatres is today the pride of its respective section, you, our friends and patrons, will not deny us your support. Believing as you do that principle should come before profit and that the interests of your community comes first, we appeal to you to protest against the arrogant assault of the chain theatres upon the Main Line group by your regular attendance at the Main Line theatres. Support your Community Independent Theatres.

"This is the first of a series of messages to acquaint the theatre patrons of the Main Line with the plan of the chain theatres to seize control of the independent houses by first destroying their patronage."

And Mr. Fried has stated in his letter that this appeal has proved effective.

If you are situated similarly, with a competitor a producer-controlled theatre, and film is withheld from you for an unreasonable length of time, you should follow the example of the Main Line group of theatres in the Ardmore section of Pennsylvania, appealing to the public for support. HARRISON'S REPORTS is ready to cooperate with you by engaging the spare services of a competent publicity man to write your appeal, at a nominal cost, to suit your particular requirements. The little cost required for this work will be more than worth it, for the information that this paper can supply to this publicity man will enable him to write his messages for you so that they will be most effective.

You should have a series of messages to the public, entitled, "A Heart to Heart Talk to the Residents of" (giving the names of the towns to whom it will be mailed,) and the messages should be numbered, so that each message may be distinguished from the other.

HARRISON'S REPORTS will advise you also where and how to distribute such messages so that you may get the best results for each dollar expended by you.

If you are finding it difficult to get together with your competitors, write me and I shall undertake to bring you together so that the cost may be shared among you all.

I believe that Mr. Fried has made a suggestion that is destined to have far reaching consequences in bettering your conditions and freeing yourselves from the domination of the all-powerful affiliated circuits.

"Man on the Flying Trapeze" with W. C. Fields

(Paramount, July 26; running time, 64 min.)

This is made up of a series of gags that are pretty comical because of the way in which W. C. Fields puts them over. But the story is so thin that one has the feeling that material intended for a two-reel comedy has been used. Each time Fields appears one is, of course, amused; but each scene is so stretched that it becomes tiresome. The funniest situation is that in which Fields, in order to go to a wrestling match, tells his employer that his mother-in-law had died. Fields finds himself in a predicament when flowers begin arriving at his home and his wife and mother-in-law are incensed at the trick he had pulled. Another comical situation is that in which Fields appears in court to press charges against two burglars who had entered his cellar and drank his home brew. Instead of sentencing the burglars the judge fines Fields for having made liquor without a license. One feels sympathy for Fields who, although a good provider for his wife, his mother-in-law and his brother-in-law, is constantly berated by them.

The story revolves around Fields' unhappy home life. Mary Brian, his daughter by a first marriage, tries to make him stand up for his rights but he fears to do so. When the office manager finds out that he had used a trick in order to get an afternoon off he discharges him. This annoys his employer, who demands that Fields be given back his position. Miss Brian, seeing an opportunity to do something for her father, demands an increase in salary and an extended vacation. These are granted because no one knows where he had filed important papers and it was necessary to get him back in order for the business to function. This gives him courage and he becomes the master in his home, his wife and his mother-in-law becoming obedient.

Charles Bogle and Sam Hardy wrote the story; the screenplay is by Ray Harris and Sam Hardy; the direction, by Clyde Bruckman. William LeBaron is the producer. In the cast are Kathleen Howard, Vera Lewis, Lucien Littlefield, and others.

Suitable for the family and for Sunday showing. Suitability, *Class A*.

"Orchids To You" with Jean Muir and John Boles

(Fox, July 12; running time, 74 min.)

Although not a sensational picture, this offers delightful entertainment. What gives one pleasure is the behavior of the heroine; unwilling to disillusion the hero, she withholds information from him about his wife's infidelity, thus showing nobility of character. She even goes to prison rather than divulge her secret when she is questioned in court. The hero, too, is a sympathetic character; he is thoughtful of others at all times. Another pleasant feature is the charming atmosphere created by the heroine's business—that of a florist shop, where most of the action takes place. The plot is not exciting nor is the action fast, but it unfolds in an interesting manner, and does not offend and does not suggest any ugliness in the relationship between the hero and the heroine. There is a certain naturalness about it all that gives it a realistic touch. The comedy is not boisterous; but it keeps one chuckling throughout. Since one is in sympathy with the hero and the heroine, one is pleased at the ending, which brings them together.

In the development of the plot the heroine, owner of a florist shop, becomes acquainted with the hero who at first, acting for a client, tries to evict her from her place of business only to become her friend. A customer of the heroine's is sued by his wife for divorce and the heroine is subpoenaed by the hero, attorney in the case, to testify as to whom the customer had been sending flowers, but she refuses to answer because the guilty person is none other than the hero's wife; and since she (the heroine) loved the hero, she did not want to hurt him. She is sent to jail for a few days. Through a blunder made by Butterworth, a friend of the heroine, the hero learns the truth. He divorces his wife and then takes a trip around the world. Afterwards he returns and marries the heroine.

The story is by Gordon Rigby and Robert Dillon, the screenplay by Howard Estabrook, William Hurlbut and Bartlett Cormack, the direction by William A. Seiter. Robert T. Kane is the producer. In the cast are Ruthelma Stevens, Harvey Stephens, Sidney Toler, Spring Byington, and others.

Because of the relationship between the hero's wife and another man it is unsuitable for children or adolescents. But it is good entertainment for adults, Suitability, *Class B*.

"Awakening of Jim Burke" with Jack Holt and Jimmie Butler

(Columbia, May 20; running time, 69 min.)

A good program picture; it should please the average theatre goer. The spectator feels deep sympathy for Jimmie Butler because of his unhappiness which is caused by his father's misconception of how a young boy should act. One stirring situation is that in which Jimmie Butler who did not know how to fight starts a fight with Billy Duke, the toughest boy in town, in order to prove to his father that he was not a coward. Later on he definitely establishes his courageousness by taking his father, who had been hurt, across a deep gully in a cable bucket even though he was terrified of height. Florence Rice is a sympathetic character; she gives Jimmie the affection and attention that he needed. The love interest although pleasant is incidental:—

Holt, a construction boss, gets custody of his son who had been brought up by Holt's divorced wife. When Holt meets his boy, he is disappointed in him because of the boy's manners and his desire to become a concert violinist. He is further disappointed when Jimmie loses the father and son contest at a picnic which they had attended, and also when he is beaten by Billy Duke in a fist fight. Miss Rice is the only one who understands Jimmie and a deep friendship develops between the two. Holt wants his son to be "tough" as he was, but the boy has a more artistic nature. Eventually they come to an understanding when Jimmie proves to Holt that he was not a coward. Holt, proud of his son, is willing to allow him to continue with his music, since that was what the boy wanted more than anything else. Holt and Miss Rice marry, which makes Jimmie happy.

The story and screenplay is by Michael Simmons. Lambert Hillyer is the director. In the cast are Kathleen Burke, Robert Middlemass, George McKay, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Accent on Youth" with Sylvia Sidney and Herbert Marshall

(Paramount, July 19; running time, 83 min.)

A fairly good comedy for adults. It is helped along considerably by the expert acting of Herbert Marshall, as a middle-aged playwright, and Ernest Cossart, as his butler. The situations in which Marshall asks the butler to join him and a friend in a chat and a game of pool should arouse hearty laughter because of the butler's way of wishing to be friendly and at the same time maintain his professional dignity. There are a few dramatic situations, such as the one in which Marshall, feeling certain about Miss Sidney's love for him, permits a personable young man, Philip Reed, to propose to her and tells him what to say so as to win her love; he receives a shock to find her in Reed's arms. One of the most amusing situations is toward the end, where Miss Sidney, returning to Marshall, because she loved him, is followed to Marshall's home by her husband and his two friends; the laughs are provoked by the manner in which Miss Sidney, Marshall, and the butler act,—as if no one else were present. Miss Sidney is miscast in the role of the secretary because she is not particularly suited to light acting.

In the development of the plot Miss Sidney, secretary to Marshall, is unhappy when she learns that he had decided to leave town to go off on a European trip with an old flame. She confesses her love for him and gives him an idea how to better his play; Marshall decides not to go away, and then puts Miss Sidney in the leading role. They are very much in love with each other. But Marshall refuses to marry her because he feels he is too old for her. But he finally succumbs and they plan a dinner party to announce their forthcoming marriage. The night of the dinner party Miss Sidney permits herself to be swept off her feet by Philip Reed, a young man, and agrees to marry him. After a few months of marriage she realizes what a mistake she had made and how unbearable is her separation from Marshall. She goes back to Marshall, who still loved her, and arranges matters when her husband arrives to give him evidence for a divorce. Helping Marshall write a new play makes her happy again.

The plot was adapted from the stage play by Samson Raphaelson; the screenplay is by Claude Binyon. Wesley Ruggles is the director and Douglas MacLean the producer. In the cast are Astrid Allwyn, Holmes Herbert, Catherine Doucet, and others.

Not suitable for children or adolescents; harmless for adults. Suitability, *Class B*.

"Front Page Woman" with Bette Davis and George Brent

(Warner Bros., July 20; running time, 82 min.)

A lively, fast-moving newspaper story! In spite of the fact that it is far-fetched it is exceedingly entertaining because of the wisecracks and the practical jokes that Bette Davis and George Brent play on each other. One is held in suspense throughout not knowing in which way the one would get the advantage over the other. One of the funniest situations is that in which Brent, in order to humiliate Miss Davis and in that way force her to give up her newspaper work and marry him, leads her to believe that the jury's verdict in a murder case they were both covering was "not guilty." She telephones this to her paper as a scoop and the extras are on the street with glaring headlines "not guilty" just as the jury is returning a verdict of "guilty." But she has the last laugh when she uncovers the true facts and brings the real murderer to justice, thereby covering herself with glory. There are many situations that provoke hearty laughter, all these being caused by the manner in which Brent tries to outwit Miss Davis. What makes it more entertaining is the fact that Brent and Miss Davis are in love and bear no malice towards each other; what motivates their actions is the desire of each to prove his ability to the other.

In the development of the plot Miss Davis agrees to marry Brent only when he will admit that she is as good a reporter as he. On several occasions she proves to him that she is capable of handling situations as well as he, but he still refuses to admit that she is a good reporter. Through clever work she uncovers a murder mystery, but Brent goes one better by finding the suspected man. This man is brought to trial and when the jury is sent out to come to a decision Brent hides in a room adjoining the jury room and hears the decision of "guilty," which he telephones to his paper. Knowing that Miss Davis had followed him he arranges the slips of paper from which the jurors took to mark their votes on in such a way as to make her believe the decision was "not guilty." And so she telephones her newspaper. Just as the jury is to render a verdict two newspapers are on the street one with a verdict of Guilty and the other Not Guilty. Miss Davis is discharged but is re-engaged when she proves that the convicted man was not guilty; she obtains the confession from the real murderer. Brent finally admits that she is a good reporter and they decide to marry.

The plot was adapted from the magazine story by Richard Macanley. Laird Doyle, Lillie Hayward and Roy Chanslor wrote the screenplay, Michael Curtiz directed it, and Sam Bischoff produced it. In the cast are Roscoe Karns, Winifred Shaw, J. Carrol Naish, and others.

Since the murder is an incidental part of the picture it is suitable for children, adolescents, and Sundays. Suitability, Class A.

SUBSTITUTION FACTS: This is replacing 812 listed on the worksheet as "Dolores Del Rio and Franchot Tone in 'Farewell to Shanghai.'" It is a story and star substitution and you are not obligated to accept it.

"Don't Bet on Blondes" with Warren William and Claire Dodd

(Warner Bros., July 13; running time, 59½ min.)

A program comedy that is only fair entertainment. The outcome is quite obvious, but since the action is fast one's attention is held. It is not the type of story to arouse human interest nor do the characters act in a way to awaken one's sympathy. It depends for its entertainment on comedy situations which are provoked by the efforts of Warren William to prevent Claire Dodd from marrying, his purpose being to protect his company from paying \$50,000 insurance to Guy Kibbee, Miss Dodd's father, who had taken out a policy to insure himself against his daughter's marrying. One of the most comical situations is that in which William engages peculiar looking men to approach a young man Miss Dodd was fond of and make it appear as if this suitor was connected with racketeers. Miss Dodd naturally refuses to see this man again. Of course, using such tactics are not commendable but since it is all done in a comedy vein it is not harmful. There are other incidents, which involve freak insurance issued by William's company, that provoke laughter. The romantic interest is pleasant.

In the development of the plot William decides to escort Miss Dodd around town in order to prevent her from marrying any one else. They fall in love, but when she learns what her father had done she thinks that William was concerned only about the policy and decides to teach him a lesson. She agrees to marry Douglas Dumbrille, William's

enemy. The day of the wedding approaches and Miss Dodd is waiting at the altar. But Dumbrille never arrives there because William had engaged one hundred taxis to block traffic so that he could not get through. Then he goes to the church and marries Miss Dodd himself, an act which was most agreeable to her because she loved him.

The screenplay is by Isabel Dawn and Boyce DeGaw; the direction, by Robert Florey. Guy Kibbee, William Gargan and others are in the supporting cast.

Suitable for the family. Suitability, Class A.

SUBSTITUTION FACTS: This is being released as number 813, which is listed on the worksheet as "Dolores Del Rio." It is a star substitution and you are not obligated to accept it.

"Broadway Gondolier" with Joan Blondell, Dick Powell and Adolphe Menjou

(Warner Bros., July 20; running time, 98 min.)

This musical comedy undoubtedly will go over with Dick Powell fans and with those who do not demand much plot; the story is thin and concentrates mostly on exploiting Powell, giving him an opportunity to sing quite often. For others it is fair entertainment, with comedy, music, and romance and a plot that is not particularly novel. Most of the comedy is provoked when Louise Fazenda engages Powell to sing on the radio hour sponsored by her cheese firm, thinking him to be a gondolier from Venice when in reality he was a taxi-cab driver from the Bronx. The scenes in which she tries to be coy and romantic should arouse laughter. One is held in fair suspense not knowing in which way Powell's duplicity will be discovered. The romantic interest is pleasantly handled by Powell and Miss Blondell. This is somewhat different from the typical Warner musical because it does not make use of any lavish sets. It is done in a more intimate fashion:—

Powell, a taxi-cab driver with ambitions to become a radio singer, is helped along in his career by Miss Blondell, secretary to the head of a national radio station; she had fallen in love with Powell. Through a series of misunderstandings Powell is reduced to the position of imitating animals over a children's hour broadcast and throws up the position in disgust. Miss Blondell goes to Italy with Miss Fazenda in search for a singer with romantic appeal. Powell follows her on the same boat without making his presence known. When he arrives in Venice he finds his music teacher, Adolphe Menjou, reduced financially and forced to operate a gondola. During a fiesta Powell sings and Miss Fazenda is thrilled when she hears his voice. She orders Miss Blondell to engage him and when Miss Blondell realizes that Powell is the gondolier she does not give him away. He arrives in New York, eagerly awaited by all the ladies, who believed the press stories about his being a romantic gondolier. Not being able to bear the deception any longer, he tells the truth during one of his broadcasts. But no one is angry about it because he had become so well liked. Miss Blondell and Powell marry.

The story is by Sig Herzig, E. Y. Harburg, and Hans Kraly; the screenplay is by Warren B. Duff and Sig Herzig; Lloyd Bacon is the director and Sam Bischoff the producer. In the cast are William Gargan, George Barbier, Grant Mitchell, Ted Fio Rito and his orchestra, and others.

Suitable for children, adolescents and Sundays. Suitability, Class A.

THE PICTURE INDUSTRY'S LOBBY ALSO NEEDS INVESTIGATION

The U. S. Senate has appointed a Committee to investigate lobbying in general.

The Committee's attention should be called to the lobby of the moving picture industry, which is exerting frantic efforts to kill the Pettengill Bill (H. R. 6742), now before the House Committee on Interstate Commerce.

Write to Senator Hugo Black, Chairman of the Committee, and request that he take steps to investigate this industry's lobby.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "She," and "Zwischen Himmel Und Erde."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Accent On Youth," "Champagne for Breakfast," "Love Me Forever," and "Women Must Dress."

NOTE: "George White's Scandals of 1934" has been transferred from the "B" list to the "C" list.

THE DIGEST REPRINTED

So many additional orders for copies of the *Digest* were received that a second edition has been printed to take care of the orders.

Just to give you an idea how valuable this information is to an exhibitor, I am reprinting extracts from it:

"COLUMBIA

"GROUP 1

"(Towns of 2,500 to 5,000)

"Number of exhibitors who reported in this group, 64.

"SCORE CHARGE: Nine paid for score—four of them \$1, one \$2, three \$2.50, and one \$3. Fifty-five exhibitors did not pay any score charge.

"FLAT RENTAL TERMS: Thirty-six out of the 64 bought their pictures on flat-rental terms.

"FOX

"GROUP 2

"(Towns of 5,000 to 100,000)

"PERCENTAGE TERMS: Only a few of the exhibitors accepted the same number of percentage pictures and on the same percentages. (Examples follow.)

"PARAMOUNT

"GROUP 4

"(Towns of 2,500 and under)

"EXHIBITOR No. 44—Population 300; Seats 100; Adm., 10-30. Non-selective contract.

"FLAT RENTAL: 23 at \$10 plus \$1 for score—50% over \$75.

"EXHIBITOR No. 251—Population 450; seats, 200; Adm., 10-20. Selective contract.

"FLAT RENTAL: 20 at \$7.50 plus \$2.50 for score, and 6 at \$10 plus \$2.50 for score.

"PERCENTAGE: None.

"UNITED ARTISTS

"GROUP 3

"(Big Cities, Down-Town and Neighborhood)

"Number of exhibitors who reported, 25.

"FLAT RENTAL TERMS: Twenty-two exhibitors out of the 25 bought their pictures on flat-rental terms."

This is only a sample of the information the *Digest* conveys. There are two pamphlets, the one consisting of 32 pages and the other of 24.

But in order to make this information effective, you must have a copy of the *Digests* in your hands when the salesman comes around. So send your order at once. The rates were printed in the June 29 issue.

THE FORECASTER CARRIES ON

Four more issues of the *Forecaster* have been mailed to the subscribers of this service, dealing with the Paramount, Universal, RKO, and Columbia products. This makes ten issues out so far, and in a week or ten days the United Artists product and the odds and ends of the products of the other companies will be printed and mailed.

The Paramount issue contains forecasts for the following pictures: "Peter Ibbetson," the novel by George Du Maurier, which was also dramatized by John N. Raphael; "Carmen," the novel by Prosper Merimee and Opera by Bizet; "So Red the Rose," the novel by Stark Young; "National Velvet," the novel by Enid Bagnold; "The Case Against Mrs. Ames," the *Colliers Magazine* story, by Arthur Somers Roche; "The Light That Failed," the novel by Rudyard Kipling; "The Rose of the Rancho," the David Belasco play; "The Bride Comes Home," the *Cosmopolitan Magazine* story, by Elizabeth Sanray Holding; "Anything Goes," the play by Crouse-Boulton-Porter-Lindsay-Wodehouse; "The Milky Way," the play by Lynn Root and Harry Clark; "Her Master's Voice," the Clare Kummer play.

The Universal issue contains forecasts for the following pictures: "The Hunchback of Notre Dame," the Victor Hugo novel; "Her Excellency, the Governor," the *Liberty Magazine* story, by Nina Wilcox Putnam; "East of Java," the *Red Book Magazine* story "Tiger Island," by Gouverneur Morris; "Spinster Dinner," the *Cosmopolitan Magazine* story, by Faith Baldwin; "The Hangover Murders," the Adam Hobhouse novel; "The Great Impersonation," the E. Phillips Oppenheim novel; "Time Out of Mind," the Rachel Field novel; "The Phantom of the Opera," based on a silent picture Universal made in 1925; "Strangers at the Feast," the Beatrice Lubitz novel; "His Night Out," based on "Skinner's Dress Suit," produced by Universal in 1925, and by Selig in 1919; and "Within This Present," the Margaret Aver Barnes novel.

The RKO issue contains forecasts for the following pictures: "Plough and the Stars," the Sean O'Casey play dealing with the Irish rebellion of 1916; "Green Mansions,"

the W. H. Hudson novel, which unfolds in the Venezuelan jungles; "The Other Passport," the Harold McGrath novel, the action of which unfolds in Italy and Paris—a sort of semi-musical; "The Return of Peter Grimm," the David Belasco play; "Quality Street," the James M. Barrie play with Katharine Hepburn; "The Red Knight of Germany," the Biography of Baron von Richthofen, a war melodrama; "A Portrait of a Rebel," the dramatic novel by Netta Syrett; "Old Man Murphy," a comedy to be based on the Patrick Kerney and Harry W. Gribble play; "In Person," the Samuel Hopkins Adams story now running in the *Motion Picture Magazine*; "The Balloon Buster of Arizona," a war melodrama based on the biography of Lt. Frank Luke, Jr., by Norman S. Hall; and "Two O'Clock Courage," a murder mystery melodrama to be founded on the Gelett Burgess novel.

The Columbia issue contains forecasts for the following: "Modern Lady," the *Liberty Magazine* story by Grace Perkins; "The Craigmere Case," to be based on the Owen Davis stage play "The Donovan Affair"; "Roaming Lady," the *Liberty Magazine* story by Diana Bourbon; "Lost Horizons," the James Hilton Novel; "The Calling of Dan Matthews," the novel by Harold Bell Wright; "Crime and Punishment," the Feodor Dostoevsky novel; "A College Hero," the *Saturday Evening Post* story by Corey Ford; "Valley Forge," the play by Maxwell Anderson; "Two for One," the story by Corey Ford; "Paris Bound," the Philip Barry stage play; and "The House of Rensen," a stage play by Nicholas Soussanin and W. J. Perlman.

Mr. Ed. Benham, of Yuba City, California, has written me as follows: "That argument on 'Green Pastures' is a 'pip.' Your salesmanship is great. I want the *Forecaster*."

The facts about "Green Pastures" proved impressive to Mr. Benham and no doubt to many other exhibitors if I am to judge by the number of subscriptions that I have received. But that was only one instance; here are some more:

"Lost Horizons": Columbia will, no doubt, attempt to exact high prices from you for the James Hilton novel "Lost Horizons," because, in accordance with its announcement, Frank Capra is to direct it. Now read what the *Forecaster* said and judge for yourself whether it is worth big money or little:

(Under "Comment"): "The book is fantastic. It is rather a philosophical treatise on time. There is no story; the few facts are so beclouded that the reader is never sure what happens to the characters. . . . Most of the book is talk, a great deal of it philosophical, and although it is charming it will bore people. . . ."

(Under "The Editor's Opinion"): "It seems as if Frank Capra has 'missed' it this time. People in America are not interested in pictures founded on fantastic subjects, particularly when they develop in Tibet. Several years ago, Samuel Goldwyn made a picture with the monks of Lassa, the Tibetan capital, and with a Tibetan girl as the chief character ("The Devil Dance," which proved a dismal failure, even though Gilda Gray, at the height of her popularity at that time, was in it). This picture, too, may fail, unless only the title is retained. Poor even though it may be produced artistically."

And how about a few other Columbia stories, for one of which the forecast says: "The effect of the message of the play is vicious and it is hardly likely that a picture based on it can avoid being a failure"; and for another: "The theme of the play is sordid and appeals to everything that is low in human nature. The subject is the kind that should be talked about as little as possible. . . . There isn't a chance for this material unless it is altered radically; and if it is, the stench may remain."

And there are more forecasts like them for the Columbia product and for the products of the other companies.

How can you or any other exhibitor know what the value of the material of a company's pictures is unless you read the books, plays or magazine stories upon which such pictures are to be founded? You cannot! And to read the books, plays or magazine stories yourself you will require about a year. And here is where the *Forecaster* comes in: Fourteen *Forecaster* issues can be read in less than three hours' time, of fifteen minute stretches. And what you pay for the entire service would not be enough even to rent the books, play scripts, or magazine copies; and you could not obtain many of them even if you wanted to buy them outright.

Every one of you should have the *Forecaster* by your elbow when the salesman comes around; it is the only way by which you could know the approximate worth of the pictures you are about to purchase.

The subscription rates were printed in the June 29 issue.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor
Established July 1, 1919
PENNSYLVANIA 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, JULY 27, 1935

No. 30

THE STATUS OF FOX AFTER SHEEHAN'S RESIGNATION

You have no doubt learned by this time that Winfield Sheehan, vice president and general manager of production of Fox Film Corporation, has resigned from his post.

The heads of the Fox Film Corporation and Mr. Sheehan parted with the best of feelings, a satisfactory settlement of his contract having been made before his resignation.

Will Mr. Sheehan's resignation harm the interests of those exhibitors who have already signed a 1935-36 Fox contract? Let us look into the situation:

Mr. Sheehan has, as every one of you knows, a long record of box-office successes. Starting in 1926 with "What Price Glory?" he produced one money-making picture after another. Here are some of them:

"Seventh Heaven," "Sunrise," "Street Angel," "The Cock-Eyed World," "Daddy Longlegs," "Sunny Side Up," "In Old Arizona," "Common Clay," "Bad Girl," "Over the Hill," "State Fair," and "Cavalcade." One of the last pictures he produced is "Curly Top," which, as this paper predicts, will break the records not only of all other Shirley Temple pictures but of many other pictures, produced by other producers as well as by Fox. As a matter of fact there is no other producer in the world who can point to such a record.

Mr. Sheehan's position has been filled by Mr. Zanuck, a capable producer, having produced several box office successes while with United Artists.

But when he was releasing his pictures through United Artists he was making only twelve and was devoting all his time to those twelve pictures. As general manager of production for Fox, he will have to devote his time to Fox pictures.

And here is where the interests of the Fox customers come in: Neither the Twentieth Century pictures nor the Fox pictures will receive the same attention as these pictures received before the reshuffling. The realignment of producers, therefore, does not serve the interests either of the Fox Film Corporation or of the exhibitors. If anything, it leaves Fox in a weaker position. Consequently, the Twentieth Century pictures, which are sold on a separate contract, are not worth the amount of money they were worth when Zanuck was producing for United Artists, and the Will Rogers, Shirley Temple, and Janet Gaynor pictures are not worth the money they were worth when they were receiving the individual attention of Mr. Sheehan.

The Fox and Twentieth Century pictures will suffer also in another way: Movietone City is a vast plant—the most beautiful and perfect studio in Hollywood. Before Mr. Zanuck will learn its "ins" and "outs" he will require considerable time.

HARRISON'S REPORTS hopes that these deductions are wrong, and that under Mr. Zanuck neither the Twentieth Century nor the Fox pictures will suffer. But only time can tell. Meanwhile, it feels duty bound to submit these observations to all the other exhibitors as well as to you so that, when the Fox salesman asks you to pay the same price as last year for these two groups of pictures, you may be able to determine whether they are worth such prices or much less.

BETRAYED AGAIN!

Reprinted from the July 15 issue of "The Churchman"

Gangster films are back. Along every movie thoroughfare of America lights are flashing such slogans as that which appeared the other day in front of the Paramount

Theatre, Times Square, New York, " 'G' Guns Roar Answer to Gang Rats." The picture was *Men Without Names*. Says a review of this film in the *New York Sun*, "The crooks are both desperate and realistic." They are. Every method of the underworld in handling guns, in hiding out, in ruthless, cold-blooded murder, is there. Says the same *Sun* review, "Hollywood's discovery of the Department of Justice proved an excellent excuse for reviving the gunman atmosphere and crescendo pace of so many old hits."

A year ago *The Churchman* said, "At last the Hays office and the Hollywood producers are on the run. From every section of the country newspaper clippings are pouring into *The Churchman* office listing the thousands of Roman Catholics who have signed the League of Decency pledge to boycott the movies. . . . *Variety*, well-informed theatrical and movie journal . . . said, 'Hays' position is now about the most delicate that it has been in his long picture career.'"

And once more the Hays office and the producers have betrayed the Roman Catholic and Protestant churches, the parents and children of America. Gangster films are back, under the slimy excuse of glorifying the "G" men!

While the guns of crooks roar in movie theatres throughout the land and children sit quivering with unleashed hysteria, imitative minds alert, Justice Jacob Panken sits in his Children's Court in Jamaica, Long Island. Before him, on the charge of juvenile delinquency, are three boys, aged eleven and thirteen years. They murdered Frank Walsh, a homeless derelict, on June 17. What does the judge say?

"I want to congratulate the Queens County Grand Jury for refusing to indict these boys for murder. They are more or less the victims of their environment. The colored boy is a member of a large family and his mother is too busy to look after him. *I am told by the probation officer that he was an habitual frequenter of picture houses where they show gangster pictures. Sometimes he went three times a day. The Damato boys also attended gangster pictures. The effect was to undermine what little moral fiber the boys had.*"

Less than a year ago Dr. John van Schaick, like many another editor of the religious journals which had fought the rotten films, was moved by a spirit of fair play to write an editorial in *The Christian Leader* on "Signs of Health in the Movies." Said he, "We believe in being fair. Lately we have noted some signs of health in movie reviews and previews." But he added, "We are constrained by the force of facts, however, to repeat that the burden of proof rests on the movie-makers. Their past performances have robbed us of all reasonable basis for confidence. We shall know that the movies mean business about their promises to reform when they have reformed."

Why were Dr. van Schaick, *The Churchman*, and other religious journals which expressed a similar point of view so skeptical? Because, from the day Will Hays took office with the producers for the major purpose of killing censorship bills then pending in some thirty states, their confidence had been betrayed with clock-like regularity. Over and over, until the process became nauseating to those who watched the fantastic manipulations of the public mind, codes of "purity" were announced—and nothing happened. The powerful propaganda machine of the Hays office poured out releases promising decency in pictures—and nothing happened. Women's clubs and church groups listened to pious representatives of the Hays office, promising "triumphant cooperation" for the new day—and nothing happened. Father Lord of the Roman Catholic Church wrote a new code for the Hays office in good faith. It was solemnly signed by all the leading producers—and nothing happened.

(Continued on last page)

**"Curly Top" with Shirley Temple,
John Boles and Rochelle Hudson**

(Fox, July 26; running time, 74 min.)

Excellent entertainment. Shirley Temple is at her best. Helped along with a fine production, an appealing story, good direction, and a capable cast, she displays her talents for song, dance, and mimicry in a way to ingratiate herself with all types of audiences. Never has she appeared more delightful. In one of her musical numbers she sings a song which is supposed to take her through different ages, starting first as a young child, then as a girl of sixteen, then as a married woman, and last as an old woman. Her manner and facial expressions in impersonating the different ages are so real, and are performed so intelligently, that one marvels at her ability. There is not one vicious character in the picture. This makes it even more pleasurable. John Boles awakens one's sympathy by his fine character in helping Shirley and her sister Rochelle Hudson without letting them know that he was their benefactor; he asks for no thanks but just delights in doing things for them. The story is simple but heartwarming; it keeps always on the light side, never becoming too serious:—

Shirley and her sister are inmates of an orphanage. They both love singing and dancing but are forbidden from doing so by the strict rules. The trustees arrive one day for the inspection and Shirley is caught first singing in the dining room and later mimicking the head trustee. For this she is chastised, but Boles, one of the trustees, comes to her defense. He is so charmed by her that he eventually adopts both her and her sister, giving them some one else's name as their benefactor. He falls in love with Miss Hudson but does not tell her so and she becomes engaged to some one else. But she breaks the engagement realizing that she loves Boles, and when he eventually proposes she is very happy, as is Shirley, who did not want her sister to marry any one else but Boles.

The original screenplay is by Patterson McNutt and Arthur Beckhard. Irving Cummings is the director and Winfield Sheehan the producer. In the cast are Jane Darwell, Raftaela Ottiana, Esther Dale, Arthur Treacher, and others.

Excellent family entertainment. *Class A.*

**"Mad Love" with Peter Lorre,
Frances Drake and Colin Clive**

(MGM, July 12; running time, 67½ min.)

A wildly fantastic horror melodrama, that should satisfy only the most rabid followers of such entertainment. It is so far-fetched that at times it becomes ridiculous. The one redeeming feature is the performance by Peter Lorre, a newcomer to America, who both in appearance and speech sends shivers down one's spines. It becomes unpleasant when Lorre, driven insane by his passionate love for Frances Drake, a married woman who repulses him, devises a diabolical scheme to break down Colin Clive, Miss Drake's husband, and thus have Miss Drake for himself. One is held in fairly tense suspense in the second half because of the fear that Lorre might accomplish his purpose. The closing scenes might prove a little too strong for some persons—they show Lorre, completely mad, attempting to kill Miss Drake by choking her with her own hair.

In the development of the plot Lorre, an eminent surgeon, agrees to operate on Clive, a well known pianist, who had met with an accident, because of his love for Clive's wife. He performs a miracle by first amputating Clive's hands and grafting on in their place the hands of a knife-throwing murderer, who had just been executed. Clive is able to play again but not well, and is forced to go to his father to ask for a loan. When it is refused he unconsciously picks up a knife and throws it at him; but his father is not harmed. On different occasions Clive finds himself doing the same thing and becomes worried. He goes to Lorre and tells him what had happened and Lorre is delighted; he now sees a chance to rid himself of Clive. He kills Clive's father and then makes Clive believe that he himself had done it. Clive is arrested and Miss Drake rushes to Lorre for his help. She realizes he is quite mad but cannot escape; he attempts to strangle her. Clive, together with the police, arrives just in time to save her; Clive throws a knife into Lorre's back killing him.

The story is by Maurice Renard, the screenplay by P. J. Wolfson and John L. Balderston, Karl Freund is the director and John Considine, Jr. the producer. In the cast are Ted Healy, Sarah Hadden, Edward Brophy, and others.

Unsuitable for children, adolescents, or Sundays. It may even be too strong for some adults. Suitability, *Class B.*

(*Coast Review*)

**"She" with Helen Gahagan, Randolph
Scott and Helen Mack**

(RKO, July 12; running time, 94½ min.)

This was reviewed in the July 13 issue and the running time was given as 101 minutes. The correct time now is 94½ minutes.

**"Accent on Youth" with Sylvia Sidney
and Herbert Marshall**

(Paramount, July 19; running time, 77 min.)

This was reviewed in last week's issue and the running time was given as 83 minutes. The correct time now is 77 minutes.

**ABOUT NATIONAL SCREEN
ADVERTISING**

The June 12 issue of *Daily Variety*, which is published in Hollywood, had the following news item:

"Screening of a strictly commercial reel, publicizing a new type of metal kitchen equipment drew hisses and boos from a near capacity audience at the Fox West Coast Fairfax last night. Some portions of the film were so palpably advertising that the mob drawn for a preview indicated its disapproval of the screening in unmistakable terms. It is the first instance of local circuit house using strictly commercial filler in some years.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Broadway Gondolier," "Danger Trails," "The Desert Man," "Dizzy Dames," "Don't Bet on Blondes," "Farmer Takes a Wife," "Green Smoke," "Hard Rock Harrigan," "Ladies Crave Excitement," "Lady Tubbs," "The Laramie Kid," "Lauben Kolonie," "The Lone Rider," "Make a Million," "The Man on the Flying Trapeze," "The Miracle Rider," "Old Man Rhythm," "Rip Roaring Riley," "Rustlers' Paradise," "Shanghai," "Society Fever," and "The Virginian."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Captured in Chinatown," "Escapade," "Front Page Woman," "Lem Hawkins' Confession," "Mad Love," "The Murder Man," and "My Song for You."

MASCOT AMUSEMENT COMPANY

Mobridge, So. Dak.

July 16, 1935

Mr. P. S. Harrison, Editor

HARRISON'S REPORTS

New York, N. Y.

Dear Sir:

We are enclosing herewith our check which you may apply to our account.

We appreciate the good work you are doing for exhibitors throughout the country and would be at a distinct loss should we be forced to discontinue your publication.

After having our hopes raised high, we are receiving a severe setback due to the fact that our crops are literally burning up in the fields, and the whole northern part of our state apparently will receive but a ten per cent crop.

Now, if on top of all the other aid you have given the exhibitors you could do something about the weather situation you would well and truly be Public Hero No. 1.

Very truly yours,

J. D. LESHER, Mgr.

"The Irish in Us" with James Cagney, Pat O'Brien and Frank McHugh

(First National, August 3; running time, 83 min.)

This has everything for mass appeal. Combining fast action with comedy and human interest, it provokes tears and laughter, and at the same time one is held in suspense throughout. Not for some time have such comedy situations been shown; they are of the type that provoke hearty, unrestrained laughter. One of such situations is that in which in which Cagney brings Jenkins to his home for dinner at Frank McHugh tries to cure Allen Jenkins' toothache just before Jenkins is to go into the ring to fight the champion. He cautions Jenkins not to swallow the gin, just to hold it in his mouth, but Jenkins, forgetting himself, swallows it as does McHugh, who tries to show Jenkins how to do it. In the end they are both sprawled out on the floor in a drunken condition. And for additional laughs there is the situation a time when his mother was trying to impress a young lady with whom her son (Pat O'Brien) was in love. In a short time Jenkins not only disrupts the dinner but injures almost everyone in the family. This happens when he hears the doorbell ring: thinking he was fighting, he knocks out O'Brien, Cagney, and McHugh. It is the sort of picture that should appeal both to women and men. For women there are the situations between the mother (superbly played by Mary Gordon) and her sons in which the mother tries to keep her family together by smoothing over quarrels and giving her love equally. The situation in which Cagney leaves home because of a quarrel with O'Brien should bring tears to the eyes because of the mother's suffering. The closing scenes hold one in tense suspense:—

Cagney, youngest of the family, is berated by his brother, O'Brien, a policeman, and McHugh, a fireman, for not going to work. He dreams of being a noted fight manager but each fighter that he sponsors turns out to be a weakling. His hopes run high when he meets Jenkins, a conductor, who was punch drunk. He trains with him and plans a bright future. O'Brien is in love with Olivia De Havilland, but she just treats him as a good friend. When she meets Cagney she falls in love with him and this causes a break between the brothers. Cagney, realizing that O'Brien was the main support of the family, leaves home. It is hard for him to take leave of his mother, whom he loved dearly. He arranges a fight for a police benefit between Jenkins and the champion. Jenkins becomes drunk just before the fight and Cagney is forced to take his place. For the first few rounds he receives a severe beating from the champion. O'Brien, unable to restrain himself and forgetting the feud, rushes into the ring to encourage Cagney and to tell him that Miss De Havilland loves him. This brings Cagney to his feet and he knocks out his opponent thereby becoming the champion. Everyone is happy.

The story is by Frank Orsatti, the screenplay by Earl Baldwin, the direction by Lloyd Bacon. Sam Bischoff is the producer. In the cast are J. Farrell MacDonald, Thomas Jackson, Harvey Perry, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Silk Hat Kid" with Lew Ayres, Mae Clarke and Paul Kelly

(Fox, July 19; running time, 68 min.)

Pleasant program entertainment. It has human interest, and although there is a touch of gangsterism in the story it is not offensive because it is secondary to the main plot, and also because the leading characters are not shown committing unlawful acts. The human interest is awakened by the attempts of Mae Clarke to have Paul Kelly become fond of a young child before telling him that the child was his own son. One feels sympathy for the leading characters because each one shows a willingness to help others. There is some excitement in the closing scenes owing to the efforts of Ralph Harolde, a gangster, to force his way into Kelly's business. And for the men, there is the added thrill of a realistic fist fight between Kelly and Ayres:—

Ayres arrives from Albany to act as bodyguard for Kelly, whose life was in danger because of his refusal to become associated with Harolde. Edward Pawley, head of a boy's settlement, and adviser to Kelly, asks him not to use Ayres for such purposes; instead he engages Ayres as

boxing instructor for the boys. Ayres meets and falls in love with Mae Clarke, whom Kelly too loves. Because of it, Kelly threatens to withdraw his financial support for the settlement camp and Ayres decides to leave. The two men fight it out, and Kelly is beaten. He feels ashamed of himself when he realizes that Ayres wanted to be his friend and gives his blessing to the couple. Kelly is satisfied with his new-found happiness, his son, of whose existence he had not known until his divorced wife died.

The story is by Gerald Beaumont, the screenplay by Edward Eliscu, Lou Breslow, and Doree Schary, the direction by H. Bruce Humberstone. Joseph Engel is the producer. In the cast are Warren Hymer, Billy Lee, John Qualen, William Harrigan, and others.

Suitable for children, adolescents, and Sundays. *Suitability, Class A.*

"Shanghai" with Charles Boyer and Loretta Young

(Paramount, July 19; running time, 75 min.)

Fine production and good acting, but not a picture for the masses. It is more suitable for art theatres; class audiences will find this to their liking for it is produced intelligently and artistically. Although one is touched by the plight of the lovers and feels deep sympathy for them, the action is slow and occasionally it becomes tiresome. The theme is a little different in that it deals with race prejudice and unhappiness it brings to two people. Handled with restraint it never offends. As a matter of fact, it builds up deep sympathy for Charles Boyer, the victim, son of a Russian father and a Chinese mother, without openly condemning others for their prejudices. The part of the story that deals with Boyer's rise to riches is not particularly novel or exciting, it is the romance that is of importance. Another drawback for the masses is the unhappy ending; it leaves both Boyer and Miss Young stranded, parted because of social standards. Many persons may resent this; they might feel that it is unjust.

In the development of the plot Miss Young arrives in Shanghai, having received an urgent call from her aunt, Alison Skipworth, who pretended to be ill but who really wanted Miss Young to be with her and eventually marry Fred Keating, the wealthy man of her choice. Boyer, who had risen from a rickshaw driver, having been forced into that work because of want although he had had a fine education and training, becomes associated with a bank where he is placed by a Chinese friend, (Warner Oland.) In the course of business with Keating, he meets Miss Young and they fall in love. He does not tell her of his mixed blood, feeling that she loved him for himself. In time he becomes powerful and immensely wealthy, but he is warned by Oland to tell Miss Young. He gives a party at which he discloses his parentage and his guests, including Miss Young, walk out on him. Disgusted, he drops all his business and leaves Shanghai; but Miss Young, realizing how wrong she was when she was shocked by the disclosure, follows him. She agrees to marry him, even though he had lost all his money. But once they are back in Shanghai Boyer feels that Miss Young's life would be ruined if she were to stay with him; for the first time he learns that his mother, a Manchu Princess, had killed herself because of the unhappiness she was causing his father, a Russian aristocrat. He convinces Miss Young that it is best that they part.

The original screenplay is by Gene Towne, Graham Baker and Lynn Starling. James Flood is the director and Walter Wanger the producer. In the cast are Charles Grapewin, Walter Kingsford, Olive Tell, and others.

Although there is nothing immoral in the picture it is hardly a picture for children or adolescents. Good for adults. *Suitability, Class A.*

THE CINEMA

Gildford, Surrey, England

Dear Mr. Harrison:

I consider each copy of your Reports worth its weight in gold to any exhibitor.

Very sincerely yours,

FREDERICK RENAD

That is, nothing happened to the pictures. But something of serious import happened shortly in the mind of Father Lord. And what happened in the mind of this fighting, two-fisted Jesuit was a mighty upheaval of disillusionment. Thereupon he wrote of the producers, "*They have taken the trust of the American people and betrayed this enormously popular form of entertainment into the hands of vice and crime. They have turned the films, which had made them rich and poured fortunes into the laps of their stars and their relatives, to the presentation of evil in every conceivable form of lawlessness in its most degrading aspects.*" "A betrayal," he added, "*by a few men who care more for their fat salaries and their dividends than for the welfare of a nation. . . . The law of Jesus Christ is being continuously flouted. The very things which did Him to death are being shown glamorously and attractively on the screen.*"

What happened in Father Lord's mind happened in the minds of many other prominent Catholics in Detroit, Chicago, and throughout America. The League of Decency was born. Down came the boycott. Millions of Roman Catholics, joined later by millions of Protestants, stopped going to the movies. Theatre managers went into a panic, threatened to close their chains of movie houses, screamed to Hollywood for help. Hollywood heard. Something worse than the familiar California earthquakes was in motion under their feet. Codes and other Hays propaganda were for once in the discard. Where would it end? What to do?

The answer was Joe Breen and a clean up. The powers of dictator were placed in his hands. Films were junked, contracts cancelled. Great pictures began to emerge and presently reached the screens of America. Seemingly, at last a new day had dawned. Or was it just another flash in the pan? John van Schaick was doubtful. So were thousands of others who had watched the recurring cycles of "purity." The new tricks didn't accord with the long career of those producers who had "betrayed this enormously popular form of entertainment into the hands of vice and crime."

But Hays office functionaries were jubilant in their new gown of virtue. "Where is Father Lord?" jeered one of that group to a journalist. "Where is Cassidy?"—meaning Bishop Cassidy of Fall River, who had once said, "Hays must go."

Gangster films are back—each under the "purity seal" of the Hays office. The wheel has once more turned; the recurring cycle moves toward completion, propelled with seeming caution. Two grains of morphine will kill a man who is not an addict. Small doses, carefully administered, will bring him to a condition in which he can swallow the full amount. *The producers of films are engaged in the process of doping America.*

All fantasy, prejudice, "blue-nosed reformer stuff," unleashed imagination? Here is a list of some recent gangster, horror, vicious or murder films:

Men Without Names (Paramount); *The Raven* (Universal); *Public Hero No. 1* (MGM); *Murder in the Fleet* (MGM); *College Scandal* (Paramount); *Village Tale* (RKO); *Let 'Em Have It* (United Artists); *Party Wire* (Columbia); *Werewolf of London* (Universal); *Air Hawks* (Columbia); *G Men* (First National); *Ladies Love Danger* (Fox); *One New York Night* (MGM); *Stolen Harmony* (Paramount); *Black Fury* (First National); *Casino Murder Case* (MGM); *Rocky Mountain Mystery* (Paramount); *In Spite of Danger* (Columbia); *After Office Hours* (MGM); *Death Flies East* (Columbia); *Rendezvous at Midnight* (Universal); *The Whole Town's Talking* (Columbia). And the following stories are to be produced: *The Patient in Room 18* (Warner Brothers); *The Hangover Murders* (Warner Brothers).

All of these films are unsafe for children. The shock and the demoralizing effect to sensitive young minds—the detailed revelations of crook methods, the deliberate murders, the consummate brutality—is beyond computation. Said Justice Panken of those three children who had committed murder, "*The effect of these (gangster) pictures was to undermine what little moral fiber the boys had.*"

The Hays office has been spending vast sums of money in an attempt to regain the "cooperation" of women's clubs and church groups of America, whose orderly and unsuspecting ranks were badly smashed by revelations in the pages of *The Churchman* and other religious journals. Pamphlets and other releases from the Hays office are flooding the mails. They tell the same story; the movies are now clean, and the cleanliness is guaranteed by the sanitary

"purity seal." All good citizens should "cooperate" in the noble cause of supporting these pictures. But—

Gangster films are back!

Are the women's clubs, church groups, religious press and other advocates of a better social order, to say nothing of the welfare of children and of ordinary decency—are they going to submit to this cynical assault on American standards without a protest which will hit the only sensitive nerve in the movie system—box office?

GROPING IN THE DARK

Since the invalidating of the National Industrial Recovery Act by the United States Supreme Court, the producers, supported by some exhibitor elements, have been trying to sell to the industry the idea about setting up a voluntary Code to take care of any disputes that might arise among members of the different branches of the industry. There have been conferences among former members of the Code Authority for the Motion Picture Industry with that end in view; but so far nothing has come out of it.

The sentiment of most of those exhibitors who had signed the Government's Code seems to be against any voluntary code that may be set up by the producers, for they feel that such a Code will be nothing but a repetition of the Arbitration boards, which they controlled. The exhibitors have no faith in any system that they may propose.

And yet these exhibitors will not be adverse to a system that would adjust disputes without resorting to the courts; only that the system must be such as to make it impossible for the major companies to use it to their own advantage.

In the opinion of HARRISON'S REPORTS, there is only one system that the independent theatre owners would accept: a Trade Practice Conference between the industry factors and the Federal Trade Commission, the purpose of which would be, (1) to ratify the gains that were made while the Code Authority system was valid; and (2) to establish other fair trade practices, which may be consolidated with the trade practices the Code bodies have already established.

Nine thousand exhibitors signed the Government's Code. These exhibitors certainly cannot be wrong. They realize the necessity for some agency that would settle disputes without court proceedings, and that would, at the same time, leave the courts of easy access for those who would not want to tie themselves to the rules of whatever system the Trade Practice Conference may set up.

HARRISON'S REPORTS is surprised at the lack of foresightedness on the part of the national leaders of exhibitors; they have been devoting their time to condemning the Code and have forgotten to work out some system that would take the place of the system they have been crying against, so that the hard-pressed independent exhibitors might have some relief. Suggesting to the exhibitors to resort to the courts is no suggestion worthy of notice, for it takes cash to fight a case in the courts, and anywhere from three years and up before an adjudication is made. In the meantime they are checked by the unfairness of affiliated theatre competition.

It should not be difficult for the exhibitors to convince the United States Government that a Trade Practice Conference may bring about some peace in this harassed industry.

It is true that the Trade Practice Conference that was held in the first part of October, 1927, accomplished nothing; no sooner did the representatives of the producers leave the room at the close of the Conference than they violated every promise they had given to the Government's representatives as well as to the exhibitors.

But conditions are now different. Under the New Deal, the Government has a greater voice in industry affairs, and the producers will be compelled, more now than heretofore, to observe interindustry fair practice rules.

It is easy to destroy but hard to build. To destroy the Code was not difficult; the real job lies in suggesting something that will do the job better than it was done by the system that was destroyed.

Write to the Federal Trade Commission, at Washington, D. C. and request that it call a Trade Practice Conference in October.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, AUGUST 3, 1935

No. 31

An Appraisal of the 1935-36 Season's Pictures—No. 1 (And a Study of the Contract Terms)

The information given by the different producer-distributors about their 1935-36 pictures is so vague and the promises made about them so indefinite that a study of the story material upon which some of their pictures are to be founded, as given out to the trade papers, and of the terms and conditions demanded by the new contracts, is necessary. Such a study is, in fact, needed more this season than any other past season. The work sheets of some of them carry mere numbers, the motive being, no doubt, that definiteness in the work sheets makes it impossible for them to juggle around stories and stars.

Columbia

This company promises not fewer than 32 pictures and not more than 40, in "Group R-4"; that is, in the group for the features. The contract does not give any information—it does not contain even titles; but the work sheet states that the program will be selected from some of "the following properties and from additional outstanding stories acquired during the year":

VALLEY FORGE, the Theatre Guild play by Maxwell Anderson, a story of the American Revolution—the part played by George Washington at Valley Forge: From very good to excellent if produced on a large scale.

LOST HORIZON, the fantastic novel by James Hilton, unfolding in Tibet, to be a Frank Capra production: Poor.

CRIME AND PUNISHMENT, the Feodor Dostoevsky psychological novel dealing with the mental workings of a murderer: Strong material but extremely unpleasant. Poor.

ONE WAY TICKET, a story revolving around San Quentin prison: Fair.

THE CALLING OF DAN MATTHEWS, the Harold Bell Wright novel, dealing with a young virtuous minister: From good to very good.

THE MINE WITH THE IRON DOOR, the Harold Bell Wright novel, a sort of western, produced by Sol Lesser in 1924 with fair results: From fairly good to good.

THE CRAIGMORE CASE, to be based on "The Donovan Affair," by Owen Davis, produced by Columbia with Jack Holt in 1929—A murder mystery melodrama: From fairly good to good.

THE RENTED BODY, the Rupert Hughes *Cosmopolitan Magazine* story of an artist and his model: Fair.

CLOTHES, the *Saturday Evening Post* romantic story, by Lucy Stone Terrill: From good to very good.

LISTEN BABY, the *Red Book Magazine* story—a comedy drama, by Elsie Janis and Gene Markey: From fairly good to good.

COLLEGE HERO, the *Saturday Evening Post* story (a romance,) by Corey Ford, with a college campus mostly as the background: Fairly good to good program.

THE LONE WOLF RETURNS, the Joseph Vance story, which Columbia produced in 1926, with Bert Lytell and Billie Dove: A fairly good melodrama of silk-hatted crooks and detectives.

The following properties are unavailable: "T-Man," "Rich Man's Daughter," "Notoriety," "Hell-Ship Morgan," "Song of the Damned," "Panic in the Air," "Give Me Liberty," "Frisco Fury," "Outlaws of Palouse," "The Big Shot," "Moonlight on the River," "The Iron Claw," "Negligee," "Intermission," and "Devil Squadron."

The following properties are not included in the work sheet, but were announced by Columbia in the trade papers:

MODERN LADY, the *Liberty Magazine* story, a domestic drama, by Grace Perkins, with Ruth Chatterton

announced as the star: From very good to excellent if produced by a skillful director.

ROAMING LADY, the *Liberty Magazine* story, an adventure and South American war melodrama, by Diana Bourbon: a "quicky," of a quality anywhere from fair to fairly good.

TWO FOR ONE, the *American Magazine* story—a comedy-drama, by Corey Ford: From fairly good to good program.

PARIS BOUND, the stage play by Philip Barry—a domestic drama with a vicious message: Poor.

THE HOUSE OF REMSEN, the Nicholas Soussanin and N. J. Perlman dramatic stage play: demoralizing material, without any chance: Poor.

PLAYBOY, the *Cosmopolitan Magazine* story of a loafer who turns into a man because of his love for a girl, by Helen R. Hull: a "quicky," from fair to fairly good in quality.

In addition to the 40 maximum features, this company is selling also 8 Ken Maynards and 4 Peter B. Kyne westerns.

Contract Terms

Schedule

1. The license fees are not average license fees, even if Columbia were to release a lesser number of low-allocation pictures and thus bring the average of the high-allocation pictures higher.

2. Columbia reserves the right to apply the rental terms of any feature picture to the rental terms of any other such picture from among those in the schedule.

3. In case the exhibitor should change his operating policy, as stipulated in a clause with a blank space in the Schedule of the contract, then, on all percentage pictures, he has to pay to Columbia 25% more of the percentage agreed to. If, for example, the agreement calls for 6 pictures at 30%, the percentage will then become 37½%.

4. If an exhibitor has purchased a second-run, the distributor reserves the right to deliver his pictures first-run. In this manner, the exhibitor cannot profit by the advertising done to the pictures in a first-run house. If the exhibitor wants his pictures all second-run, he must scratch out this clause and insert into the contract the following provision: "All pictures must be second-run, and must be delivered to Exhibitor not later than days after each picture's national release day."

All advertising accessories are only licensed under the copyright law, and must not be leased, sold or given away.

The contract contains the ten per cent cancellation provision of the Code. But because there has been a doubt whether the Code provision meant that the cancellation right was cumulative, and whether an exhibitor could exercise his cancellation privilege unless he bought all the feature pictures of a distributor at one time, those who will buy the Columbia features without the westerns must insert into the clause a provision stating the number of feature pictures that they have the right to cancel regardless of any other provisions in the contract. Or else they must insert the following provision.

"Number of features offered: 30 (or whatever the number is)—Number of features licensed: 30 (or the same number as the number offered.)"

These are the provisions in the contract the exhibitor should take into account at once. The other terms and conditions are about the same as the terms and conditions in the 1934-35 contract.

(Continued on last page)

**"Diamond Jim" with Edward Arnold,
Jean Arthur and Binnie Barnes**

(Universal, (1935-36) Sept. 2; time, 91 min.)

Excellent entertainment. The colorful background of the '90s with all its excitement and adventuresome spirit has been reproduced artistically, and since the story centers around a character for whom one feels deep sympathy, one's attention is held throughout. "Diamond Jim," as portrayed by Edward Arnold, is an uncouth but nevertheless noble personality, who, despite his desire for acquisition of wealth, is never shown mistreating others in his progress towards power. For this reason he wins one's respect. His eventual suffering, because of his unrequited love for Jean Arthur, touches one. It has some very good comedy situations; these are caused by Arnold's ostentatious display of wealth and by his manner of forming business alliances. A pleasant feature is the friendship between Arnold and Binnie Barnes, each giving to the other loyalty and deep understanding. Jean Arthur is an unsympathetic character because she mistreats those who are kind to her. The closing scenes will stir people because it is inferred that Arnold, because of loneliness, brings about his own death by eating food forbidden by his doctors.

The story revolves around Arnold's rise from obscurity to the position of railroad magnate. He lavishes all his love on Miss Arthur, hoping that some day she will marry him. During a demonstration of a new steel railroad car Arnold is injured. Even though he recovers from the injuries he is forced to curb his hearty appetite and instead of eating in abundance rich foods he is ordered to eat plain things such as milk and toast. This makes him unhappy. And to add to his disappointments Miss Arthur tells him that she had fallen in love with Cesar Romero, the fiance of Arnold's best friend, Miss Barnes. He gives them his blessing, even though his heart is breaking. After consoling Miss Barnes he goes home and orders his butler to prepare a dinner consisting of foods that he had been forbidden to touch. He knows that this will bring about his death.

The plot was adapted from the novel by Parker Morell. Preston Sturges wrote the screenplay. Edward Sutherland is the director and Edmund Grainger the producer. In the cast are Hugh O'Connell, George Sidney, Eric Blore, Robert McWade, and others.

It is doubtful if children or adolescents will understand the inference of Miss Arthur's association with an elderly gentleman posing as her uncle. Good adult entertainment. Suitability, *Class A*.

**"The Black Room" with Boris Karloff
and Marian Marsh**

(Columbia, July 26; running time, 68 min.)

A pretty fair thriller; it should please the followers of the horror type of melodramas. The production is good and the background, that of a castle, lends itself well to the eerie atmosphere. There are several situations that should send chills down one's spine. One of them is where Karloff lures his twin brother (also played by Karloff) into "The Black Room" and throws him into a pit, leaving him there to die. One is held in suspense in the closing scenes when Karloff, the evil brother, posing as the kinder and younger brother, is about to marry Marian Marsh. The manner in which it is discovered that he is the cruel brother is exciting. As is usual in horror melodramas, the murders committed are distasteful; it is particularly so in this picture because of the number of murders and the fiendish way in which they are committed. Sensitive persons will shudder in the closing scene where Karloff, the evil brother, falls into the pit and lands on a knife which was held upright in the hands of his dead brother. The romantic interest is pleasant:—

A legend in their family had it that whenever twins were born in the family the younger brother (born a minute earlier) killed the older because the property would revert to the older brother. Karloff, the younger brother, unwilling to live under such a superstition, leaves his home. The older brother is a brute and a sadist and the country people rise up against him because of the atrocities and cruelties perpetrated by him. He conceives a diabolical scheme: he brings his younger brother back and notices that every one likes him. Then in the presence of his people he turns over his title and estates to the younger brother, promising to leave. Later he kills his brother and poses as the younger and kinder one, even pretending that he had a paralyzed arm

like his brother, deceiving unsuspecting Miss Marsh. He kills her uncle, who had guessed the truth, and then places the blame on Robert Allen, with whom Miss Marsh was in love. Miss Marsh agrees to marry him and on her wedding day, just as they are at the altar, Allen escapes. Karloff's duplicity is discovered when the younger brother's dog attacks him and he fights it off with two arms, showing that he was not paralyzed. He rushes to his castle to hide but falls into the pit and is killed. Miss Marsh and Allen marry.

Arthur Strawn wrote the story, and he and Henry Myers the screenplay. Roy W. Neill is the director and Robert North the producer. In the cast are Thurston Hall, Katherine DeMille, John Buckler, and others.

Not for children, adolescents, or sensitive adults. Suitability, *Class B*.

**"Smart Girl" with Ida Lupino, Kent Taylor
and Joseph Cawthorn**

(Paramount, July 26; running time, 70½ min.)

Good program entertainment for the masses. The plot is thin and the action is slow in getting started. But the second half offers so many comical situations that one forgets there is no story to speak of. The last reel is particularly amusing. Joseph Cawthorn, as a kind-hearted hat manufacturer, whose one sorrow is his son's stupidity, provokes most of the hearty laughs. The comedy begins when Cawthorn, against his better judgment, sends his son on an important business errand, giving him a certified check for \$100,000 to use only for the purpose of making an impression. But the son buys what is presumably worthless stock, which not only nearly ruins his father but involves him in a federal investigation. Although the ending is quite obvious, one cannot refrain from laughing. There is some romantic interest but it is incidental to the comedy:—

After her father's financial failure and death, Ida Lupino goes to work for Cawthorn as a designer of hats. Gail Patrick, her sister, married to Kent Taylor, whom Miss Lupino loves, has an affair with Sidney Blackmer, a crooked stock broker who helps Taylor to become successful. Taylor does not know that the stock he is selling for Blackmer is worthless. When Miss Lupino finds it out and hears that there will be a federal investigation, she goes to Cawthorn for help. They buy up all the stock from those to whom Taylor had sold it and then send Cawthorn's son to Blackmer, to make him believe that a gusher sprung in his company's property in Texas, and induce him to buy back the stock even at a higher figure than cost. Instead, Blackmer sells the son all the stock he holds in the company. Blackmer then runs away with Miss Patrick. The stock turns out to be valuable, bringing a large profit to Cawthorn, who is made doubly happy when the oil company who had bought his stock engages his son as an executive. After Miss Patrick divorces Taylor, he marries Miss Lupino.

The story and screenplay is by Frances Hyland, the direction by Aubrey Scotto. Walter Wanger is the producer. In the cast are Pinky Tomlin, Greta Meyers, Claude King, and others.

Not suitable for children, adolescents, or Sundays. Good entertainment. Suitability, *Class B*.

**"Old Man Rhythm" with Buddy Rogers
and Grace Bradley**

(RKO, August 2; running time, 76 min.)

Just a moderately entertaining program comedy with music. The story is absolutely meaningless and just serves as a framework for the rendition of a few musical numbers. The music and dancing is fair but after one such number one has seen everything for there is no variety or distinction in the presentation of those that follow. They are each performed by the same persons in the same manner. No one in the cast is outstanding for they do not do anything to awaken the spectator's sympathy. Laughs are provoked occasionally but they are all too few. The story moves along at a listless pace and becomes tiresome after a while.

The story is by Lew Gensler, Sig Herzig and Don Hartman. The screenplay is by Sid Herzig and Ernest Pagano, and the direction by Edward Ludwig. Zion Myers is the producer. In the cast are Betty Grable, Ronald Graham, Erik Rhodes, Eric Blore, and others.

Suitable for the family. Suitability, *Class A*.
It may go over wherever the MGM picture "Student Tour" went over.

"Dante's Inferno" with Spencer Tracy and Claire Trevor

(Fox, (1935-36) August 23; running time, 88 min.)

Technically this is excellent; the production is artistic and imaginative. And some of the melodramatic situations, such as the fire aboard a ship, have been produced with so much realism that one is held in tense suspense. But it is completely lacking in story value for it presents an account of the rise and fall of an avaricious, heartless man, with little novelty. Spencer Tracy, supposedly the hero, behaves more like a villain, for in his rise to fame he sweeps aside every one in his way, and casts away every decent trait, causing the suicide of two men, ruining others, and even at one time sacrificing his home life to continue in his mad pursuit for power. The fact that he is shown being loyal to his wife and child and loving them cannot counteract the displeasure one feels for him. As a matter of fact what he does is demoralizing, for he is shown bribing a city employee, perjuring himself at a trial, and in general succeeding not by honesty, but by his wits. Another unpleasant feature is the fact that also his wife (Claire Trevor) commits perjury at the trial; it is unpleasant, even though she perjured herself to save him from a prison term. The most sympathetic character is Henry Walthall, who tries to induce Tracy to change his manner of living. The most exciting part is the last, where the gambling ship, owned by Tracy, catches fire. The only resemblance this picture has to the famous poem by Dante is a picturization in one of the scenes of Dante's conception of Hades.

The story revolves around Tracy who, rising from a circus barker to a wealthy and powerful owner of amusement centers, cannot stop in his pursuit for more money. His wife (Miss Trevor) knows nothing of his shady business dealings and thinks he came by his wealth honestly. One of his amusement centers called "Dante's Inferno" is condemned by the building department as being unsafe. But Tracy, by bribing the inspector, is able to halt condemnation proceedings. The building collapses, killing and injuring many persons, and Tracy is brought to trial. The inspector kills himself, leaving a full confession, but Tracy denies this. His wife confirms him and he is acquitted. But by this time she knows what he is doing and tells him she is leaving him and taking their son with her. Tracy invests all his money in a ship to be used as a gambling resort and on the first night out some of the drunken guests set fire to it. Everyone is rescued and Tracy brings the burning ship to shore; but he is ruined. His wife rushes to his aid and tells him that she forgives him and does not mind being poor.

The original screenplay is by Philip Klein and Robert M. Yost. Harry Lachman is the director and Sol M. Wurtzel the producer. In the cast are Alan Dinehart, Scott Beckett, Robert Gleckler, Willard Robertson, and others.

Not suitable for children or adolescents. Adult entertainment. Suitability, *Class B*.

"Murder Man" with Spencer Tracy and Virginia Bruce

(MGM, (1935-36) July 26; running time, 68½ min.)

A fairly good murder mystery melodrama; it holds the spectator's attention throughout. Although it becomes quite obvious when the picture is about half way through as to who had committed the murder, it nevertheless remains interesting because of the way in which the plot is worked out. It is a little different from the ordinary murder melodrama because in this case sympathy is built up for the guilty person, who is the hero. There is a demoralizing twist in the plot, caused by the fact that the hero, after killing the villain, arranges things to make it appear as if another man had committed the murder. The closing scenes hold one in suspense. There the hero becomes conscience stricken and confesses. The ending may prove unsatisfactory to some persons because one is forced to use his own imagination as to the outcome. The love interest is incidental:—

Spencer Tracy (hero), ace newspaper reporter, is sent to cover the murder of a well known stock broker. He helps Lionel Atwill, police inspector, solve the case by proving that the dead man's partner, Harvey Stephens, had committed the murder in order to collect partnership insurance. Stephens is tried, convicted, and

sentenced to die in the electric chair. Tracy becomes restless and morbid and on the day set for the execution goes to the police inspector and confesses that it was he who had committed the murder. The reason for the crime was the fact that the dead man had stolen his wife's love, swindled her of all her money, and caused her to commit suicide. Virginia Bruce, co-worker with Tracy and in love with him, assures him that she will do everything she can to obtain his freedom.

The story is by Tim Whelan and Guy Bolton, the screenplay by Tim Whelan and John C. Higgins. Tim Whelan is the director and Harry Rapp the producer. In the cast are Robert Barrat, James Stewart, Wm. Collier, Sr. and others.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. Suitability, *Class B*.

"Born for Glory"

(Gaumont-British, Oct. 1; running time, 69½ min.)

This war melodrama was made with the assistance of the British Navy and is a realistic account of a naval encounter between Germany and England in which the bravery and patriotism of a young sailor is emphasized. It should prove engrossing entertainment for men, but possibly a little too strong for women, particularly during the scenes of battle. The second half, in which the actual fighting is done, holds one in tense suspense; one feels as if one is watching an authentic battle scene. The bravery of the young sailor who escapes from the enemy ship on which he was held prisoner should thrill one. Although his actions are somewhat far-fetched, one forgets this in admiration of his courage. For instance, in order to delay the sailing of the German ship from which he had escaped, he hides himself on the mountain top and shoots at each man who was sent to repair a damaged part of the ship. He forces the Germans to blast the mountain, thus giving the English ship an opportunity to find out where the location of the German ship was. The scene in which this young man is shot and dies alone but happy in the thought that he had done his duty is stirring. There is human interest and some romantic interest at the beginning of the picture, but the story is concerned mostly with the battle scenes.

The story is by C. S. Forester. J. O. C. Orton adapted it for the screen and Walter Forde directed it. In the Cast are Barry Markay, Jimmy Hanley, H. G. Stoker, and others.

Not for children or adolescents. Good for adults. Suitability, *Class B*.

"Westward Ho" with John Wayne and Sheila Mannors

(Republic, Sept. 1; running time, 60 min.)

An excellent western. The action is fast, with unusually good horseback riding; the story is interesting and the photography is sharp and clear. The musical interpolation blends so well in the action that it does not retard it. The love interest between Wayne and Miss Mannors is pleasant:—

In his organization of the vigilantes, Wayne had but one thought—to rid California of outlaws until he had found the gang which had killed his mother and father and had stolen his younger brother. Soon this band of vigilantes, which was composed of men who had been wronged by outlaws, become the terror of every bandit in the state. Wayne and his band, while helping Miss Mannors and her father, run into the gang which Wayne had been after for so long. Wayne fails to recognize his brother, for her had become a hardened criminal. Frank McGlynn, Wayne's brother, leads Wayne into a trap so that he would be out of the way when the bandits rob the bank. McGlynn is double-crossed by his own pals; he discovers who Wayne really is, and with the help of Miss Mannors and the vigilantes manages to save Wayne and capture the bandits, after which he dies. Wayne disbands the vigilantes and marries Miss Mannors.

The plot was adapted from a novel by Lindsley Parsons. Lindsley Parsons, Harry Friedman and Robert Emmett wrote the screenplay, R. N. Bradbury directed it, and Paul Malvern produced it. In the cast are Frank McGlynn, Jr., Jack Curtis, Yakima Canutt and others.

Suitable for children, adolescents and Sundays. Suitability, *Class A*.

First National-Warner Bros.

If any proof were ever needed to convince Congress that the passage of the Pettengill Bill is necessary, First National-Warner Bros. furnished it this season, for their contracts and work sheets contain nothing but numbers.

Each company is offering for sale 27 regular features and three westerns.

The First National numbers start from 951 and end at 977 for the regular features. Nos. 978; 979 and 980 are for the three western melodramas.

The Warner Bros. numbers start from 901 and end at 927 for the regular features. Nos. 928; 929 and 930 are for the western melodramas.

Both products are sold on one contract, the front page of which is divided into two columns, one column being reserved for the product of each company. Evidently the purpose is to make the switching of pictures and of terms possible without any hindrance.

Some of the properties these two companies have announced in the trade papers are the following:

PATIENT IN ROOM 18, a murder mystery melodrama, the novel by Mignon G. Eberhart, with the hospital of a big city as the locale: From fairly good to good.

INVITATION TO A MURDER, a cruel murder mystery melodrama, the stage play by Rufus King, which failed on the stage, having played to 37 performances: Poor material but for people of morbid nature the picture may prove fair to fairly good.

THREE MEN ON A HORSE, a horse-racing farce-comedy, based on the stage play by Cecil Holm and George Abbott. Fairly good to good program.

CEILING ZERO, a plane-flying melodrama, based on the stage play by Frank Wead, with James Cagney and Pat O'Brien as the promised stars: From very good to excellent with alterations in the characterization of the hero; without such alterations, from good to very good. Without Cagney, only from fairly good to good.

SLIM, a powerhouse linemen melodrama, the novel by Walter Hines, with James Cagney as the announced star: Excellent.

DR. SOCRATES, a gangster melodrama, based on the *Colliers Magazine* story by W. R. Burnett, with Paul Muni as the announced star: From very good to excellent for this type of story, and with this star.

THE GREEN LIGHT, the novel by Lloyd C. Douglas, a drama, with Leslie Howard as the announced star: With Mr. Howard in the leading part, this picture should turn out very good; but without him, it may turn out only good. And last season Warner-First National did not deliver any pictures with Leslie Howard, even though they sold several.

GREEN PASTURES, a religious fantasy, the stage play by Marc Connelly, taken from the novel "Adam's Chillun," by Roark Bradford. Because of the requirement that the characters be negroes, it is doubtful if this picture will prove a box office success, even though the stage play made a great success. Poor, as a box office attraction.

THE TRIAL OF DR. BEAMISH, the *Liberty Magazine* story, by Walton Green, a comedy: A doctor, for the sake of publicity, makes the authorities believe that he had murdered his wife; he is put on trial, and he brings about his own acquittal, despite the circumstantial evidence, against him. From very good to excellent, if handled well.

PAGE MISS GLORY, the stage play by Joseph Shrank and Philip Dunning, with Marion Davies and Pat O'Brien in the leading parts. The forecast said: "The material is fairly exciting and comical. But since the basis of the story is deception, no great results may be expected out of it. If Marion Davies should appear in the leading part, the picture should turn out anywhere from good to very good." The picture has already been produced; it has turned out only fairly good, even though Miss Davies did her best to pull it out of the rut.

THIN AIR, a novelette, by Mildred Cram, a drama with some music, published in the *Cosmopolitan Magazine*: From very good to excellent with proper alterations in the characterizations; without such alterations, from fairly good to good.

PETRIFIED FOREST, a melodrama, the stage play by Robert W. Sherwood, with Arizona as the locale: Fair. With Mr. Leslie Howard in the leading part, as announced, it might fare better at the box office.

HAIR CUT, the short story by Ring Lardner: Terrible.

MISS PACIFIC FLEET, the *Colliers Magazine* story, by Frederick H. Brennan, with Joan Blondell and Glenda Farrell: Fairly good to good program farce.

THE CASE OF THE VELVET CLAWS, the novel by Earle Stanley Gardner, with Warren William as the announced star: From fairly good to good murder melodrama, on the order of "The Case of the Howling Dog," and "The Case of the Curious Bride."

THE CASE OF THE LUCKY LEGS, the novel by Earle Stanley Gardner, a murder mystery melodrama, on the pattern of "The Case of the Velvet Claws"; From fairly good to good.

FROM THIS DARK STAIRWAY, a murder mystery melodrama unfolding in a hospital, the novel by Mignon Eberhart: From good to very good.

EARTHWORM TRACTORS, the novel by William Hazlett Upson, a comedy, with possibly Joe E. Brown as the star: With Brown, fairly good comedy.

MAN OF YESTERDAY, the stage play by Dion Titherage, a farce-comedy: From fair to fairly good.

These are all the properties from which First National and Warner Bros. will, as said, choose for their 1935-36 pictures. "Captain Blood" and "Anthony Adverse" were sold in the 1934-35 season's contracts, and although these pictures have been announced in the 1935-36 season, they must be delivered to the exhibitors in the 1934-35 season, unless the holders of contracts for these and for other "not generally released" First National and Warner Bros. pictures fail to send to this company's home office a written notice, by registered mail, that they want them.

Contract Terms

The following is the meaning of some of the provisions that are contained in the schedule of the contract:

1. The distributor reserves the right to alter the prices and terms of four pictures, by merely giving a notice to the exhibitor before the available date of each picture. A blank space is provided for inserting the percentage and the new terms to be charged for the pictures so chosen by the distributor.

2. The distributor reserves the right of interchanging on or before the "available date" of the pictures the rentals and terms of one picture with the rentals and terms of any other picture; and to designate another theatre, instead of the theatre where the picture was scheduled to be played, if more than one theatre is mentioned in the contract. No limit is set as to the number of pictures that may be so treated.

3. This provision specifies the admission prices that shall be charged, and stipulates that no fewer than fifteen cents shall be charged for adult persons for either matinee or evening performances.

4. The exhibitor breaches his contract if he should double-feature any First National or a Warner Bros. picture.

5. It excludes any picture that may be released by Warner Bros. or First National under any other trade mark.

The Fifteenth Clause of the contract is an exact reproduction of the cancellation provision in the defunct Code. But since the exhibitor's right to cancel ten per cent of the pictures has been challenged whenever he did not buy all the feature pictures of a producer, this paper suggests that each exhibitor stipulate in the contract that the number of pictures he bought is the same as he had been offered. Provision 9 of the Schedule reads as follows:

"9. Number of pictures offered: . . . Number licensed: . . ."

If you agree to buy, say 40 pictures, then insert the number "40" in both dotted-line spaces. The provision then would read as follows:

"9. Number of pictures offered: 40. Number licensed: 40."

It might be even better if you should state the exact number of pictures you want canceled, for some producers deny that the cancellation right is cumulative.

The First National-Warner Bros. product and some of the contract terms do not appear so inviting. The most uninviting part of these two contracts seems to be the fact that not pictures but only numbers are sold. HARRISON'S REPORTS hopes that the exhibitors will adjust their prices with the fact in view that they are buying "production numbers" and not productions. If they should so adjust them, the First National-Warner Bros. executives may do better next season—they may sell stories and stars, instead of production numbers.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor

Established July 1, 1919

PEnnsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, AUGUST 10, 1935

No. 32

An Appraisal of the 1935-36 Season's Pictures—No. 2 (And a Study of the Contract Terms)

A New York exhibitor called me up on the telephone and asked me to make clearer my interpretation of the provision in the Schedule of the Columbia contract by which the contract holder is penalized should he change his operating policy during the life of the contract, and I felt that I might print this clarification for the benefit of such other exhibitors as might not have understood it thoroughly.

Suppose your contract calls for 30% on some pictures and you agree to charge 25c minimum for admission during the showing of those pictures. If you should find it necessary to reduce your admission price to 20c then you are penalized 25% of the percentage you agreed to pay Columbia.

Since 25% of 30% is 7½%, your percentage will become 37½% for all the percentage pictures, during and after the time you reduce your prices, 7½% being the penalty.

It is my personal opinion that Columbia will not be able to get away with it; I believe that every exhibitor will scratch out that provision in the Columbia contract, which will be found just above the heading "RUN—CLEARANCE AND ADDITIONAL PROVISIONS," in the Schedule.

Fox

The Fox Film Corporation (now Twentieth Century-Fox) has issued no work sheet this season. The reason for it is their effort to avoid being placed into a position where they will have to accept the cancellation of pictures on the ground that they are substitutions either of star or of story.

The Fox contract promises the delivery of 50 maximum or 40 minimum in "Group K-3."

The stories from which the executives of this company are going to choose for the pictures they will deliver were given in the trade papers. They are the following:

FARMER TAKES A WIFE, the stage play by Frank B. Elser and Marc Connelly, based on the novel "Rome Haul," by Walter Esmond, with Janet Gaynor in the leading part, and the Erie Canal (Upstate New York) as the locale: This picture has already been finished. It has turned out fairly good entertainment. Whether its box office success will be better I cannot say just now. But in many of the Questionnaires returned, the exhibitors stated that Miss Gaynor has fallen from first to third place. So its box office performance will probably be fairly good.

RAMONA, the Helen Hunt Jackson novel of the California middle-eighties, which was produced in silent form by W. H. Clune in 1916, and by United Artists in 1928 (with Dolores Del Rio in the leading part): From very good to excellent; but it is tragic—there is no comedy relief.

DRESSED TO THRILL, the stage play by Alfred Savoir, with Clive Brook and Tutta Rolf as the star: The picture already has been produced, and as I have heard, it is only fair.

UNDER TWO FLAGS, the Ouida novel, with Algiers as the background, which was produced in 1922 by Universal, with Priscilla Dean in the leading part: Excellent material and should make an excellent picture if produced on a big scale. Universal had hard luck with it. Fox intends to put Warner Baxter in it, to be supported by Simone, whose name means nothing yet to the box office.

YOUR UNCLE DUDLEY, a comedy, the stage play by Howard Lindsey and Charles Robinson, with Edward Everett Horton in the leading part: A fair farce-comedy "quicky."

THE MYSTERIES OF PARIS, a melodrama, the novel by Eugene Sue. A filthy book with many cruelties practiced by the characters. It can make a good melodrama if cleansed and the material is re-edited, and if some of the characterizations and parts of the plot are altered.

FAREWELL TO FIFTH AVENUE, the autobiography of Cornelius Vanderbilt, Jr., with Claire Trevor as the star: No material for a picture—indifferent.

THE MAN FROM HOME, a comedy, the stage play by Booth Tarkington and Harry Leon Wilson, with Will Rogers as the star: The material is poor, but it will no doubt be altered to suit the requirements of Will Rogers's pictures. In all probability a good picture as an entertainment, with better possibilities at the box office, because of Rogers.

POOR LITTLE RICH GIRL, the sentimental comedy-drama of childhood, the stage play by Eleanor Gates. Shirley Temple will appear in it. It should turn out one of the best Shirley Temple pictures. This play was produced in 1917, by Artcraft (Paramount), with Mary Pickford in the leading part. It made a great box office success.

WORK OF ART, the novel by Sinclair Lewis, dealing with how to manage a hotel properly. The material is good only for a fair program picture. As far as the box office worth is concerned, this will depend on the popularity of Mr. Lewis, the author, in each exhibitor's locality. In all probability a good box office picture.

THANKS TO YOU, based on "Thanks for Your Efforts," the *Saturday Evening Post* story by Sophie Kerr, which deals with the education of an ill-bred but rich girl. A good program comedy.

BEAUTY'S DAUGHTER, the dramatic novel by Kathleen Norris, dealing with doctors and nurses, mostly with a hospital as the background: Fair to fairly good without alterations in plot as well as characterizations.

IMPERSONATION OF A LADY, a society drama, the *Ladies Home Journal* story, by an anonymous author, with Mona Barrie as the star: Interesting material and if produced on a lavish scale it may make a picture anywhere from good to very good.

STEAMBOAT BILL, the novel "Steamboat Around the Bend," by Ben L. Burman, with Mississippi as the background, and with Will Rogers as the star: From very good to excellent.

WAY DOWN EAST, the stage play by Lottie Parker, with Rochelle Hudson as the star. It is an old-fashioned melodrama, dealing with the betrayal of a young girl, who was persecuted by the narrow-minded New England folk of 1898. It was produced in 1920 by D. W. Griffith, and although the Griffith version made a great success it is doubtful if the present version will go very far in the "present day and age." Perhaps from fairly good to good.

THE SONG AND DANCE MAN, a comedy, the stage play by George M. Cohan, with James Dunn and Alice Faye as the stars, dealing with two vaudeville actors. From good to very good. Paramount produced it in 1926, with Tom Moore.

A LADY REGRETS, a domestic drama, based on the *Delineator Magazine* story "The Day Never Came," by Vilna Delmar, with Warner Baxter promised as the star: From very good to excellent.

Contract Terms

Schedule:

(1) The license fees are not average license fees, regardless of the number of features that may be delivered. In other words, an exhibitor cannot demand a readjustment of the prices if many of the low allocation pictures should not be produced, even though his average for each picture delivered is brought higher.

The best thing an exhibitor can do is to allocate the prices himself before signing the contract.

(Continued on last page)

"Woman Wanted" with Joel McCrea and Maureen O'Sullivan

(MGM [1935-36], Aug. 2; time, 68 min.)

A good program melodrama. The action is fast throughout, it has comedy, romance, and, owing to capable direction, situations that hold the spectator in tense suspense. The excitement is provoked by the danger to both Maureen O'Sullivan and Joel McCrea on account of their coming in contact with gangsters who had succeeded in framing Miss O'Sullivan on a murder charge. Each time they meet them one is kept on edge for fear lest the gangsters get the better of them. Excitement prevails, too, in the first half, where Miss O'Sullivan, convicted of murder, is shown escaping and, with the help of McCrea, evading the police. The romantic interest is built up well and ends in a manner certain to please the masses:—

Miss O'Sullivan, convicted of a murder she had not committed, is taken from the Court house by detectives. Louis Calhern, a racketeer who did not want her to die because he thought she had information about hidden bonds, has his henchmen drive a truck into the police car and wreck it. She escapes from the henchmen and rushes away. She boards the automobile driven by McCrea, an attorney. He becomes interested in her, and, after hearing her story, decides to help her clear her name. After many thrilling escapades from both police and gangsters, they are finally cornered by Calhern's men. But Lewis Stone, the district attorney, having followed them to Calhern's place, saves them from the gangsters and arrests Calhern for the murder of which Miss O'Sullivan had been convicted. He had a written confession from another man whom Calhern had tried to murder. Miss O'Sullivan is cleared and, since she and McCrea had fallen in love, they decide to marry.

The story is by Wilson Collison, the screenplay by David Silverstein and Leonard Fields, the direction by George B. Seitz. Phil Goldstone is the producer. In the cast are Adrienne Ames, Robert Greig, Noel Madison, William Davidson, and others. (Coast review.)

Because of the gangster element exhibitors will have to use their own judgment about showing it to children or to adolescents, or for a Sunday showing. Good for adults. Suitability, *Class B*.

"Every Night at Eight" with George Raft, Alice Faye, Patsy Kelly and Frances Langford

(Paramount, [1935-36] Aug. 2; time, 80 min.)

Good! The plot is thin, but that does not matter for, as far as the masses are concerned, it has other features to entertain them; for instance; excellent popular type band music and singing, amusing dialogue particularly when spoken by Patsy Kelly, and romance. George Raft hasn't much to do, but when he does appear he is natural and appealing. The burden of the entertainment rests on the shoulders of three girls—Alice Faye, Patsy Kelly, and Frances Langford (well known radio singer); and they certainly are amusing as a trio. All the characters awaken one's sympathy and one watches their progress from obscurity to fame with pleasure. The love interest is subdued.

In the development of the plot the three girls, out of work and without funds, enter a radio amateur contest in which George Raft and his band are

competing. Miss Langford faints from hunger and the girls lose their chance. Raft wins the prize but feels that the girls have talent and offers to act as their manager so as to help them. He convinces a cafe owner of the merits of his band and of the three girls and they are engaged. They are so good that they draw patrons to the cafe, and soon are talked about. The radio is the next step and this brings additional fame. But the girls are dissatisfied; Raft does not permit them to spend their money or to go out, but compels them to live a simple life. This does not appeal either to Miss Kelly or to Miss Faye, but Miss Langford, in love with Raft, willingly does everything he asks. The girls rebel, accept an invitation for a yachting party, and leave Raft an hour before they are supposed to broadcast. Once on the yacht they are bored, regret their step, and rush to the broadcasting station in time to go on the air and save the program. Raft and Miss Langford marry.

The story is by Stanley Garvey, the screenplay by Gene Towne and Graham Baker, the direction by Raoul Walsh. Walter Wagner is the producer. In the cast are Henry Taylor, Harry Barris, Jimmie Hollywood, and others.

Good for the entire family and Sundays. Suitability, *Class A*.

"Hard Rock Harrigan" with George O'Brien and Irene Hervey

(Fox, July 19; running time, 60 min.)

A moderately entertaining program melodrama. It should appeal mostly to men because of the virility of the story and of the fact that it concerns "he-men," men who enjoy their fist fights (there are several good ones in this picture.) The plot is thin but since the action is fairly fast it holds one's attention. Some of the situations hold one in suspense. Where O'Brien and a co-worker are imprisoned in a tunnel after a cave-in, being saved just as they both had become unconscious, is one such situation. The love interest is pleasant if not exciting:—

Fred Kohler, tunnel construction boss, and George O'Brien, overseer of one of the contingents of workers, are friendly enemies, always ready to have a fight. One day they quarrel over Irene Hervey, cook at the camp, and Kohler challenges O'Brien to fight, which O'Brien gladly accepts, for he feels that he can beat Kohler and become the boss (the rule of the camp was that the man who won a fight took the job of the man he had beaten.) O'Brien and another worker are imprisoned in the tunnel during a cave-in and Kohler risks his life to save them. But the fight is scheduled to go on any way until O'Brien is warned by the camp doctor that Kohler had a weak heart and that a fight would kill him. O'Brien refuses to fight and is branded a coward until the true story is told. Kohler then resigns, gladly turning his job over to O'Brien. O'Brien is happy in his new work and wins Miss Hervey as his wife.

The story is by Charles Furthman, the screenplay by Raymond L. Schrook and Dan Jarret, the direction by David Howard. Sol Lesser is the producer. In the cast are Dean Benton, Frank Rice, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"We're In the Money" with Joan Blondell, Glenda Farrell and Hugh Herbert
(Warner Bros., Aug. 17; time, 65 min.)

A good comedy. The plot is thin, the picture depending for its entertainment value on slapstick situations. But since these situations are very comical the audience is amused and forgets about the plot defects. The laughs are provoked by the manner in which Joan Blondell and Glenda Farrell, process servers for Hugh Herbert, accomplish their work. More comedy is provoked by Hugh Herbert, a forgetful lawyer, particularly in a courtroom scene where he examines witnesses. He forgets himself and engages in personal conversation with them. The action is fast, more so in two situations—in one Herbert drives an automobile at a fast speed, ignoring lights and missing street cars; and in the other he drives a motor boat, not knowing the first thing about it, just avoiding steamers and docks. The romance is pleasant:—

Miss Blondell and Ross Alexander meet and fall in love. She thinks he is a chauffeur when in reality he is a wealthy society man who had taken that form of disguise to avoid process servers, trying to serve him with a summons in a breach of promise suit. And the process servers are none other than Miss Blondell and Miss Farrell, her pal. After many hectic days the summons is served but this brings unhappiness to Miss Blondell when she learns who Alexander really is. He thinks she had played a trick on him and breaks his friendship with her. At the trial Alexander, wanting to hurt Miss Blondell, offers to marry the girl who was suing him. But Miss Blondell prevents this in time to prove to Alexander that he had been framed. He forgives her and they marry.

The story is by George R. Bilson, the screenplay by F. Hugh Herbert and Brown Holmes, and the direction by Raymond Enright. In the cast are Henry O'Neill, Hobart Cavanaugh, Phil Regan, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"The Farmer Takes A Wife" with Janet Gaynor and Henry Fonda

(Fox, [1935-36] Aug. 2; time, 91 min.)

Fairly good entertainment. Parts of the picture are delightful because of the novel background, and of the laughter provoked by the antics of the different characters. Slim Summerville is one such character: because he had won a dentist's implements in a card game, he establishes himself as a dentist, pulling teeth from humans as well as from animals. It is the type of picture that should be enjoyed by class audiences because of its novelty, and by the masses because of the human interest. The one drawback, as far as the masses are concerned, however, is the slowness both in speech and action. This makes some of the situations somewhat tiresome. The picture has a certain amount of charm mainly because of the delightful performance by Janet Gaynor, who fits the role perfectly. The situations in which she tries to convince Henry Fonda of the beauty of the Erie Canal so that he will not leave her to go back to the farm are touching and at the same time laugh-provoking because she loses her temper at his obstinate refusal to be convinced.

Charles Bickford, as the hard-drinking, fight-loving canal boater, gives the picture whatever virility it has. The closing situation, in which he has a fist fight with Fonda, should thrill men. Both Miss Gaynor and Fonda are sympathetic characters and their eventual marriage brings pleasure to the spectator.

The story revolves around the people who operated freight boats on the Erie Canal. Miss Gaynor is engaged as cook on Bickford's boat and is proud of having that position because Bickford is known as the hardest drinker and fighter on the Canal. She loves the Canal and cannot picture any other life for herself. Fonda comes to the Canal district and is engaged as Roger Imhof's driver. He and Miss Gaynor fall in love with each other, and when Bickford becomes hard to handle because of drunkenness she leaves him and hires out as cook on Fonda's boat. Their affair is disrupted when he tells her he does not like the canal and would rather own a farm. She is unhappy, too, because she thinks he is a coward and fears to fight Bickford. He tries to convince her that the railroads will eventually kill the canal business but she refuses to believe it. In time he buys a farm and begs Miss Gaynor to marry him, but she refuses. He goes away but eventually returns, proves he is not a coward by licking Bickford, and wins Miss Gaynor as his wife. She is now content to settle down on a farm.

The plot has been adapted from the play by Marc Connelly and Frank Elser and the novel "Rome Haul" by Walter Esmond. Edwin Burke wrote the screenplay, Victor Fleming is the director, and W. R. Sheehan the producer. In the cast are Jane Withers, Nick Foran, Andy Devine, and others.

Suitable for the entire family and Sundays. *Class A*.

WHAT A SMALL WORLD IS THIS!

I read in the Len Morgan Column of the August 3 issue of the *Billboard* the following:

"Giveaways are now flooding the entire country to such an extent that certain states are planning legislation against the gambling side of the competition. . . ."

"There is every reason to believe that fall will see a tilt in admission prices, and it's about time. Theatre owners are giving their patrons too much entertainment for too little cash. . . ."

And I read in the June 26 issue of *Everyone's*, a trade paper published in Sydney, Australia, the following on the same subject:

"Sydney suburban theatres are spending upward of £750 (\$3,500) a week in free gifts and threaten to force the figure still higher. Through the Exhibitors' Association an effort was made on Tuesday to induce them to drop the racket. The result was a wash-out, and the refusal of the principal participants to come to terms means an open slaughter now. . . ."

It seems as if the exhibitor problems are the same the world over.

CLASSIFICATION OF PICTURES

CLASS A (Good for the entire family): "After the Dance," "Curly Top," "In Old Kentucky," "In Toller Einfeld," "The Irish in Us," "Lightning Triggers," "Luegen Auf Ruegen," "Men of Action," "Saddle Aces," "Silk Hat Kid," "The Vanishing Riders," and "Welcome Home."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Happiness COD," "Java Head," "Manhattan Butterfly," "Maniac," "Reckless Roads," "Smart Girl," and "Woman Wanted."

(2) If a contract holder should, on the strength of the ten per cent cancellation provision of the contract, cancel a percentage picture, Fox has the right to designate one of the non-percentage pictures to take its place.

The disadvantage in this provision lies in the fact that the picture that might be designated to take the place of the canceled percentage picture may draw so few people to the box office that the exhibitor will be compelled to dig into his pocket to make up the difference between the amount taken in at the box office and the guaranteed amount.

(3) The schedule provides for minimum admission prices to be charged during the showing of Fox pictures. In case the exhibitor lowers the admission prices for any of the pictures, then he must give an accounting to the distributor as to the number of admissions sold so that he might fix his rental on the amount of money that might have been taken in had the agreed prices been charged, instead of on the amount actually taken in.

(4) If the contract should call for a three-day showing of a particular picture and the exhibitor booked it only for two days, he has no right to bring the picture back for a third day without an extra rental charge.

CANCELLATION PROVISION: The Fox contract, too, contains a cancellation provision, and it has the same short-comings as that in the Columbia and the First National-Warner Bros. contracts. Read the observations made in the article that dealt with the Columbia product, printed in last week's issue.

Twentieth Century-Fox

Darryl Zanuck's Twentieth Century pictures will now be released by Fox, but they are being sold on a separate contract. The number is to be twelve maximum or nine minimum.

The Twentieth Century announcement contains only eight pictures: They are the following: "Metropolitan," with Lawrence Tibbett; "Thanks a Million," with Dick Powell; "The Man Who Broke the Bank at Monte Carlo," with Ronald Colman; "Professional Soldier," a story by Damon Runyon; "A Message to Garcia," with Wallace Beery; "Shark Island," based on the life of Dr. Samuel Mudd, "the man who innocently aided John Wilkes Booth on the night Booth killed President Lincoln"; "John Barleycorn," the novel by Jack London; and "Snatched," no doubt a G-Men and gangster story. I have read that Mr. Breen has objected to this story because of the kidnapping theme.

Of these, the following were available for reading:

A MESSAGE TO GARCIA, an essay, a sort of philosophical sermon, by Elbert Hubbard—an incident of the Spanish-American War: President McKinley wanted to communicate with Garcia, the Cuban rebel leader, and picked Rowan to deliver his message. And Rowan delivered it, no matter what the obstacles were.

There is no basis for a story; an entirely new story has to be written. The present material is not worth much.

JOHN BARLEYCORN: In the book selected for this picture Jack London relates the manner by which he acquired the drinking habit and his battle to give it up. Paramount made it once—in 1914, and it "fopped"; and it will, no doubt, "flop" again, because there is no basis for a picture. Poor material.

Of the pictures announced, these are the only two books that could be obtained. On the rest of them the exhibitor has to trust to luck.

DANTE'S INFERNO: This picture, although not included in the trade-paper insert, is being sold as a Twentieth Century picture, on a separate contract. It is an expensive picture, but its box office performance is doubtful on account of the fact that the hero is very unsympathetic.

Twentieth Century has announced in the trade papers also "Earthbound," the novel by Basil King, which book was produced once before, in 1920, by Samuel Goldwyn. The picture turned out excellent, well enough, but it "fopped" at the box office, because it deals with a man who dies and then roams the earth until he obtains forgiveness for the wrongs he had done—something on the order of "The Scoundrel," released recently by Paramount. If Twentieth Century should produce it, the possibilities are that the picture will turn out of high calibre, but its box office performance may not be any better than that of the Goldwyn version, or of the many other pictures that have dealt with dead characters, such as "Outward Bound," "Lilliom," and "The Return of Peter Grimm."

All in all, the Twentieth Century program does not look very inviting.

Contract Terms

The special contract clauses to which your attention should be called are the same in this contract as they are in the regular Fox contract.

* * *

In the editorial "The Status of Fox After Sheehan's Resignation," which appeared in the July 27 issue of this paper, I stated that Fox is now in a weaker position than it was before the amalgamation of Fox with Twentieth Century. As a reason I gave the fact that Mr. Zanuck will not be able to devote his entire time to producing the Twentieth Century pictures, and that the Shirley Temple and the Will Rogers pictures will not receive as much attention as they received when Winfield Sheehan was producing them.

In addition to these drawbacks, there is the following drawback for those who may buy Fox product this season: the change of name. Every one of you realizes, I hope, that the name "Fox" is an asset, not only because it has a history, whatever that history may be, but also because it is easily pronounced and therefore easily remembered. The name "Twentieth Century" is not as advantageous. It was satisfactory as long as it was a producing unit, releasing its pictures through a well-known distributing concern; but when it is made the foundation, the matter differs. Until the name Twentieth Century-Fox becomes as well known as the name Fox, or as the name of any of the other companies, it will not be as good an asset. The very fact that each producer inserts in his contracts a clause compelling you to use the name of his company in all advertisements and displays is a proof that the name of a producer is an asset. The Twentieth Century-Fox pictures will not have the advantage of that asset this season.

ABOUT "HARRISON'S DIGEST"

The July Bulletin of Associated Theatre Owners of Indiana contains the following editorial regarding the "Digest of Contract Terms on Features and Shorts":

"From time to time throughout the years we have told you that there was no such a thing as a truly NATIONAL POLICY by ANY distributor. The salesmen keep telling you there is such a policy but there just isn't. We don't blame the distributors for pulling this National Policy line each buying season—but Pete Harrison has now compiled the records which show that such a policy just does not exist. You may secure a copy of his valuable Digest of all company sales policies at the following rates [EDITOR'S NOTE: The rates were given in the June 29 issue.] Really his analyses are a revelation and they should save you plenty of money in buying product 1935-36. . . .

"... Our good friend, Pete Harrison, has been battling for exhibitors for over twenty years, and we are glad to take this occasion to bring to the attention of all of you these valuable aids [*Harrison's Reports*, *Harrison's Forecaster*, and *Harrison's Digest*] to running your theatres properly. We know of no better way to take a lot of the 'guessing' out of the show business than to use some or all of these services rendered by Harrison."

* * *

The 1935-36 season's forecasts of the available novels, stage plays or magazine stories of all the producers are now complete and can be mailed as soon as the order is received.

In reference to the *Digest*, the first edition having been exhausted, a second edition has been printed and there are now enough copies on hand to supply every exhibitor who might want a set.

The value of either of these two services, however, lies in obtaining them early so that, when a salesman calls on him, the exhibitor may have the necessary information on hand.

There are no other like services in the field.

In reference to the *Digest*, the information contained in it is invaluable and cannot be obtained elsewhere even if an exhibitor were willing to pay ten thousand dollars for it, for the mere reason that the exhibitors of the United States, as a body, will not give their business secrets to any one else; they give it to the writer because they feel confident that he will not reveal it anywhere except in the *Digest*, and in a way that no one else, with the exception of the exhibitor concerned, may know where the information has come from.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, AUGUST 10, 1935

No. 32

(Partial Index No. 4—Pages 106 to 124 Incl.)

<i>Title of Pictures</i>	<i>Reviewed on Page</i>
Accent on Youth—Paramount (77 min.)	118
Awakening of Jim Burke—Columbia (69 min.)	114
Black Room, The—Columbia (68 min.)	122
Born for Glory—Gaumont-British (69½ min.)	123
Broadway Gondolier—Warner Bros. (98 min.)	115
Calm Yourself—MGM (69½ min.)	106
Clock Strikes Eight, The—Paramount (See "College Scandal")	90
Curly Top—Fox (74 min.)	118
Dance Band—Alliance (75 min.)	111
Dante's Inferno—Fox (88 min.)	123
Death from a Distance—Invincible (69 min.)	107
Diamond Jim—Universal (91 min.)	122
Don't Bet on Blondes—Warner Bros. (59½ m.)	115
Escapade—MGM (87 min.)	111
Front Page Woman—Warner Bros. (82 min.)	115
Girl Who Came Back, The—Chesterfield (65 m.)	107
Going Highbrow—Warner Bros. (66½ min.)	111
Hands of Orlac, The—MGM (See "Mad Love")	118
Irish In Us, The—First National (83 min.)	119
Lady Tubbs—Universal (66 min.)	106
Love Me Forever—Columbia (90 min.)	106
Mad Love—MGM (67½ min.)	118
Make a Million—Monogram (66 min.)	110
Man on the Flying Trapeze—Paramount (64 m.)	114
Murder Man—MGM (68½ min.)	123
Old Man Rhythm—RKO (76 min.)	122
On Wings of Song—Columbia (See "Love Me Forever")	106
Orchids To You—Fox (74 min.)	114
Outlawed Guns—Universal (62 min.)	Not Reviewed
Paris In Spring—Paramount (81½ min.)	107
Paris Love Song—Paramount (See "Paris in Spring")	107
Secret Agent—Alliance (86 min.)	110
Shanghai—Paramount (75 min.)	119
She—RKO (94½ min.)	118
Silk Hat Kid—Fox (68 min.)	119
Smart Girl—Paramount (70½ min.)	122
Westward Ho—Republic (60 min.)	123

RELEASE SCHEDULE FOR FEATURES

Ajax Features

(1501 Broadway, New York, N. Y.)

Rustler's Paradise—Harry Carey (60 min.)	June 1
Wild Mustang—Harry Carey (59 min.)	Aug. 20

Chesterfield Features

(1540 Broadway, New York, N. Y.)

Girl Who Came Back—Blackmer-Grey	May 20
Happiness C.O.D.—Donald Meek-Irene Ware	July 15

(more to come)

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5208 Riding Wild—McCoy (56 min.)	June 28
5004 Love Me Forever—Grace Moore	July 12
5013 Black Room (Black Room Mystery)— Karloff-Marsh	July 18
5024 Champagne For Breakfast (Man Proof)— Albright	July 19
5021 After the Dance (Once a Gentleman)— Carroll-Murphy	July 26
5012 The Girl Friend—Haley-Sothern	Aug. 9
5028 Together We Live—Mack-Lyon	Aug. 16
5033 Atlantic Adventure (Surefire)—Nolan- Carroll	Aug. 25

First National Features

(321 W. 44th St., New York, N. Y.)

867 Oil For the Lamps of China—O'Brien	June 8
866 The Irish In Us—Cagney-O'Brien	Aug. 3
865 Bright Lights—Brown-Dvorak-Ellis (83 m.)	Aug. 31

Fox Features

(444 W. 56th St., New York, N. Y.)

535 Spring Tonic—Ayres-Trevor	Apr. 19
No release set for	Apr. 26
540 Ladies Love Danger—Barrie-Gilbert	May 3
538 Cowboy Millionaire—George O'Brien	May 10
539 Our Little Girl—Temple-Ames	May 17
528 Daring Young Man—Dunn-Clarke	May 24
541 Under the Pampas Moon—Baxter-Gallian	May 31
542 Doubting Thomas—Will Rogers	June 7
543 Black Sheep—Lowe-Trevor-Brown	June 14
544 Charlie Chan in Egypt—Oland-Paterson	June 21
No release set for	June 28
545 Ginger—Withers-Searle-King	July 5
546 Orchids to You—Boles-Muir-Butterworth	July 12
547 Silk Hat Kid—Ayres-Clarke-Kelly	July 19
548 Hard Rock Harrigan—O'Brien-Hervey	July 19
549 Curly Top—Temple-Boles-Hudson	July 26

(End of 1934-35 Season)

Beginning of 1935-36 Season

608 The Farmer Takes a Wife—Janet Gaynor	Aug. 2
603 Welcome Home—Dunn-Judge (reset)	Aug. 9
605 Dressed to Thrill—Rolf-Brook-Barrat	Aug. 16
611 Dante's Inferno—Tracy-Trevor	Aug. 23
602 The Gay Deception—Lederer (reset)	Aug. 30
601 In Old Kentucky—Will Rogers (84 min.)	Sept. 6
604 Redheads on Parade—Boles-Lee-Haley	Sept. 13

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Princess Charming—Laye-Wilcoxon	Jan. 30
Jack Ahoy—Jack Hulbert	Feb. 8
Loves of a Dictator—Brook-Carroll	Feb. 16
The Man Who Knew Too Much—Banks-Best	Mar. 21
My Song for You—Jan Kiepura	July 1

(End of 1934-35 Season)

Invincible Features

(1540 Broadway, New York, N. Y.)

Death From a Distance—Hopton-Lane	Apr. 25
Society Fever—Hughes-Wilson	June 25
Condemned to Live—R. Morgan-M. Doyle	Aug. 15

(more to come)

Liberty Features

(1776 Broadway, New York, N. Y.)

1008 Without Children—Churchill-Cabot	May 1
1010 Dizzy Dames—Ranbeau-McKinney	May 15
1012 Born To Gamble—Stevens-Warner-Doyle	July 10
1011 The Old Homestead—Carlisle-Gray-Lee	Aug. 10

(End of 1934-35 Season)

(In the future Liberty pictures will be released by
Republic Pictures Corporation)

Majestic Features

(1270 Sixth Ave., New York, N. Y.)

Reckless Roads—Allan-Toomey	July 1
Secret Agent X	Rel. date not yet set

(End of 1934-35 Season)

Mascot Features

(1776 Broadway, New York, N. Y.)

One Frightened Night—Grapewin-Carlisle	May 6
Headline Woman—Angel-Pryor	May 15
Ladies Crave Excitement—Foster-Knapp	June 22

Metro-Goldwyn-Mayer Features
(1540 Broadway, New York, N. Y.)

1933-34 Season

409 No More Ladies—Crawford-Montgomery June 14
(more to come)

1934-35 Season

501 Mark of the Vampire—L. Barrymore-Allan... Apr. 26
551 Vagabond Lady—Young-Venable-Denny ... May 3
550 Age of Indiscretion—Lukas-Evans-Robson... May 10
509 The Flame Within (Cosmopolitan No. 2)—
Harding-Marshall May 17
524 Murder in the Fleet—Parker-Taylor..... May 24
No release set for May 31
502 Public Hero No. 1—L. Barrymore..... June 7
No release set for June 21
510 Calm Yourself (Cosmopolitan No. 3)—
Evans-Young-Furness June 28
528 Escapade—Powell-Rainer-Morgan-Bruce July 5
511 Mad Love (Cosmopolitan No. 4)—
Lorre-Drake-Clive July 12
520 Bonnie Scotland—Laurel-Hardy Aug. 23
512 Glamour—Crawford-Aherne-Morgan Sept. 20
(more to come)

Beginning of 1935-36 Season

612 Murder Man (Marquee No. 2)—S. Tracy (re) . July 19
No release set for July 26
611 Woman Wanted (Marquee No. 1)—
O'Sullivan—McCrea (reset) Aug. 2
614 Pursuit—Morris-Eilers-Travers Aug. 9
602 China Seas—Gable-Harlow-Beery Aug. 16
625 Here Comes the Band—Lewis-Bruce-Cook... Aug. 30
638 Anna Karenina—Garbo-March-Bartholomew. Sept. 6
613 The Bishop Misbehaves (Marquee No. 3)—
Gwenn-O'Sullivan Sept. 13
615 A Perfect Gentleman (Marquee No. 5)—
Morgan-Courtneidge Sept. 27

Monogram Features

(1270 Sixth Ave., New York, N. Y.)
3026 Cheers of the Crowd—Hopton-Ware Aug. 5
(End of 1934-35 Season)
(The releases will now be listed under Republic Pictures)

Paramount Features

(1501 Broadway, New York, N. Y.)
3451 Man on the Flying Trapeze—Fields..... July 26
(End of 1934-35 Season)

Beginning of 1935-36 Season

3501 Every Night at Eight—Raft-Faye Aug. 2

Republic Features

(1270 Sixth Ave., New York, N. Y.)

Beginning of 1935-36 Season

3562 Lawless Range—John Wayne July 30
3556 Westward Ho—John Wayne Sept. 1
3502 Forbidden Heaven—Farrell-Henry Sept. 30

RKO Features

(1270 Sixth Ave., New York, N. Y.)

538 The Arizonian—Dix-Graham-Calhern June 28
537 She—Mack-Scott-Gahagan July 12
539 Old Man Rhythm—Rogers-Bradley Aug. 2
540 Jalna—Johnson-Hunter-Manners Aug. 9
(The release date of "Becky Sharp" (1933-34 release), has
been postponed from June 28 to July 19)

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Call of the Wild—Gable-Oakie-Young Aug. 9
(End of 1934-35 Season)

Beginning of 1935-36 Season

The Dark Angel—March-Oberon-Marshall Sept. 6
Red Salute—Stanwyck-Young Sept. 13
Barbary Coast—Hopkins-McCrea-Robinson Sept. 27
Modern Times—Charles Chaplin Oct. 11

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A8034 Lady Tubbs (Speed)—Alice Brady July 15
A8016 The Raven—Karloff-Lugosi July 22
A8086 Outlawed Guns—Buck Jones (62 min.)... July 29
A8026 Manhattan Moon (Confessions of a Modern
Woman)—Cortez-Page (reset) Aug. 5
A8018 She Gets Her Man (A Cup of Coffee)—
Pitts-O'Connell Aug. 19
(more to come)

Beginning of 1935-36 Season

A9003 Diamond Jim—Edward Arnold Sept. 2
A9026 Storm Over the Andes—Jack Holt Sept. 9

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

813 Don't Bet On Blondes (Dolores Del Rio)—
William-Dodd July 13
812 Front Page Woman (Farewell to Shanghai)—
Davis-Brent July 20
804 Broadway Gondolier—Powell-Blondell (re) . July 27
820 We're In the Money—Blondell-Farrell..... Aug. 17
(“Page Miss Glory,” a Cosmopolitan production for the
1935-36 season, is being released on August 24 for special
engagements only)

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5606 Scrappy's Ghost Story—Scrappys (6½ m.) . May 24
5710 Snapshots No. 10—(10 min.) June 7
5810 Water Thrills—Sport Thrills (9½ min.)... June 20
5607 The Puppet Murder Case—Scrappy (7 m.) . June 21
5306 Little Rover—Color Rhapsody (8½ m.)... June 28
5907 Laughing with Medbury at Strange
Championships—(9½ min.) July 1
5711 Snapshots No. 11—(9½ min.) July 5
5811 Tomorrow's Champions—Sports Thrills
(10½ min.) July 23
5608 Scrappy's Big Moment—Scrappys July 28
5812 Spills and Splashes—Sport Thrills Aug. 5
5712 Snapshots No. 12—(10 min.) Aug. 7
5813 Tense Moments—Sport Thrills Aug. 20
5713 Snapshots No. 13 Aug. 30
(End of 1934-35 Season)

Columbia—Two Reels

5124 The Captain Hits the Ceiling—All star
(18½ min.) July 26
(End of 1934-35 Season)

Fox—One Reel

5523 Moans and Groans—Terry-Toon (6 min.)... June 28
5524 Amateur Night—Terry-Toon (6 min.) July 5
5610 Dog Days—Treasure Chest July 12
5525 The Foxy Fox—Terry-Toon July 19
5526 Chain Letters—Terry-Toon July 26
(End of 1934-35 Season)

Beginning of 1935-36 Season

6901 Radio Rascals—Song Hit story (11 m.) ... Aug. 2
1501 Armies of the World—Adventures of a News
Cameraman Aug. 9
6902 Hurray for Rhythm—Song Hit (11 m.) ... Aug. 16
6501 Bird Land—Terry-Toon Aug. 23
3601 Morocco Mirage—Along the Road to
Romance Aug. 30

Fox—Two Reels

5117—The Light Fantastic—Truex (18 min.)... June 28
5314 Magic Word—Tom Howard (17 min.) July 5
5701 Wings Over Mt. Everest—Lowell Thomas,
commentator (22½ min.) July 19
(End of 1934-35 Season)

Beginning of 1935-36 Season

6201 Dame Shy—Buster West comedy (16½ m.)... Aug. 2
6102 E-Flat Man—Buster Keaton comedy..... Aug. 9
6101 Domestic Earthquake—Truex comedy Aug. 16
6203 Loose Money—Tom Howard comedy..... Aug. 23

Metro-Goldwyn-Mayer—One Reel

M-132 Little People—Oddities (11 min.) May 4
W-152 Poor Little Me—Cartoons (11 min.) May 11
W-153 Not Yet Titled—Cartoons May 25
M-133 Prince, King of Dogs—Oddities (9 m.) July 6
M-134 Not Yet Titled Rel. date not yet set
(End of 1934-35 Season)

Metro-Goldwyn-Mayer—Two Reels

C-16 Poker at Eight—C. Chase comedy (21 m.).. Mar. 9
C-3 Thicker Than Water—Laurel-Hardy (21m).. Mar. 16
R-56 Not Yet Titled—Musical Revue Mar. 23
C-37 The Tin Man—Todd-Kelly com. (15 m.).. Mar. 30
C-17 Southern Exposure—C. Chase com. (19 m.).. Apr. 6
C-38 The Misses Stooze—Todd-Kelly (19 m.).. Apr. 20
C-18 The Four Star Boarder—C. Chase c. (20m).. Apr. 27
C-27 Teacher's Beau—Our Gang com. (19m).... May 27
C-28 Sprucin' Up—Our Gang com. (17 m.)..... June 1
C-19 Lucky Beginners—C. Chase com. (20 min.).. Aug. 3
C-20 Not Yet Titled—C. Chase..... Rel. date not yet set
(End of 1934-35 Season)

Paramount—One Reel

V4-23 No Motor To Guide Him—Varieties (10m) . June 7
R4-12 Top Form—Sportlight (9½ min.)..... June 7
V4-24 Famous People at Play—Varieties (9½m) . June 14
A4-16 Excuse My Gloves—Headliner (9½ min.) . June 14
P4-12 Paramount Pictorial No. 12—(9 min.).... June 21
T4-11 A Little Soap and Water—Boop (5½m) .. June 21
V4-25 Broadway Highlights No. 2—Varieties 9½ June 28
E4-11 For Better Or Worse—Popeye (7½m) .. June 28
A4-17 Musical Cocktail—Headliner (10 min.)... July 5
R4-13 Hollywood Hobbies—Sportlight (9½m) ... July 5
V4-26 Nature Speaks—Varieties (7½ min.)..... July 12
C4-6 Dancing on the Moon—Color classics
(7½ min.) July 12
P4-13 Paramount Pictorial No. 13—(10 min.).... July 19
T4-12 A Language All My Own—Boop (5½ m.) .. July 19
V4-27 Movie Milestones—Varieties (9 min.).... July 26
A4-18 Follow the Leader—Headliner (9½ m.).... July 26
E4-12 Dizzy Divers—Popeye cartoon (7½ m.).... July 26
(End of 1934-35 Season)

RKO—One Reel

54505 Pathe Topics—(10 min.)..... May 31
54219 Dumbell Letters No. 19—(5 min.)..... June 7
54603 Little New New York—Vagabond (10 m.) . June 14
54220 Dumbell Letters No. 20—(5 min.)..... June 21
54406 Roumania—Vagabond No. 6 (11 min.).... June 28
54309 Parrotville Post Office—Rainbow (7½m) . June 28
54506 Pathe Topics—(9½ min.) July 12
54310 The Rag Dog—Rainbow Parade (7½ m.) .. July 19
54604 Six Day Grind—Vagabond (10½ min.).... July 26
54311 Hunting Season (Hunters Are Coming)—
Rainbow (7½ min.)..... Aug. 9
54407 "Quebec"—Vagabond (9½ min.) Aug. 9
54605 Unusuality—Vagabond Easy Aces..... Aug. 9
54507 Pathe Topics Aug. 16
54312 Scotty Finds a Home—Rainbow Parade.... Aug. 30
54606 Not Yet Titled—Vagabond Easy Aces Aug. 30
54313 Not Yet Titled—Rainbow Parade Sept. 20
(End of 1934-35 Season)

RKO—Two Reels

53504 Hit and Rum—Leon Errol (19 min.)..... Apr. 26
53902 A Trip Thru Fiji Land—Travel. (14½m) .. May 10
53305 Sock Me To Sleep—Edgar Kennedy (20m) . May 17
53704 Ticket or Leave It—Etting (21 min.)..... May 24
53605 Pickled Peppers—Dor. Granger (19½m) .. June 7
53204 Alibi Bye Bye—Clark-McCullough 21½m. June 14
53103 A Night at the Biltmore Bowl—Musical
(17½ min.) June 21
53306 Edgar Hamlet—Kennedy (20½ min.)..... July 5
54305 Drawing Rumors—Joey Ray (17 min.)..... July 12
53505—Salesmanship Ahoy—Four star (18 m.) July 19
(End of 1934-35 Season)

United Artists—One Reel

Beginning of 1935-36 Season

1 The Band Concert—Mickey Mouse (9 min.).... Feb. 21
1 Cookie Carnival—Silly Symphony (7½ min.) .. May 23
2 Who Killed Cock Robin—S. Symphony (8½m) . June 26
2 Mickey's Garden—M. Mouse (9 min.) July 31

Universal—One Reel

A8229 At Your Service—Oswald cart. (8 m.).... July 8
A8262 Stranger Than Fiction No. 12—(9½ m.) .. July 15
A8205 Three Lazy Mice—Cartune classic (9½m) . July 15
A8282 Going Places with Thomas No. 12—(9 m) .. July 22
A8230 Bronco Buster—Oswald cartoon (7 m.) .. Aug. 5
A8263 Stranger Than Fiction No. 13—(10 m.).... Aug. 12
A8283 Going Places with Thomas No. 13—(11m) . Aug. 19
(End of 1934-35 Season)

Beginning of 1935-36 Season

A9271 Amateur Broadcast—Oswald cartoon..... Aug. 26
A9374 Stranger Than Fiction No. 14..... Sept. 2

Universal—Two Reels

A8708 Jungle Treachery—Call No. 8 (16½ min.) . June 3
A8124 My Girl Sally—comedy (18½ min.)..... June 5
A8709 The Avenging Fire God—Call No. 9 17½m June 10
A8710 Descending Doom—Call No. 10 (17 min.) .. June 17
A8711 The Dragon Strikes—Call No. 11 (16m) ... June 24
A8712 The Pit of Flame—Call No. 12 (17 min.)... July 1
A8125 Double Crossed—comedy (20 min.)..... July 3
A8126 His Last Fling—comedy (19½ min.)..... July 31
A8121 Bring 'Em Back a Lie—Holloway (17m) .. Aug. 14
(End of 1934-35 Season)

Beginning of 1935-36 Season

A9401 The Land Rush—The Roaring West No. 1—
(20 min.) July 8
A9402 The Torrent of Terror—Roaring No. 2
(20 min.) July 15
A9403 Flaming Peril—Roaring No. 3 (19½m) .. July 22
A9404 Stampede of Death—Roaring No. 4 (20m) . July 29
A9405 Danger in the Dark—Roaring No. 5
(17½ min.) Aug. 5
A9406 Death Rides the Plain—Roaring No. 6
(19 min.) Aug. 12
A9407 Hurdled to the Depths—Roaring No. 7
(16 min.) Aug. 19
A9408 Ravaging Flames—Roaring No. 8 (17m) .. Aug. 26
A9151 Not Yet Titled—comedy Aug. 28
A9409 Death Holds the Reins—Roaring No. 9
(17½ min.) Sept. 2
A9410 The Fatal Blast—Roaring No. 10 (20 m.) . Sept. 9

Vitaphone—One Reel

9910 Freddy Martin and Orchestra—Mel. Mas.10m May 11
9707 Buddy's Lost World—Looney Tunes (7½m) . May 18
9622 Two Boobs in a Balloon—Bergen (10m).... May 25
9511 The Yanks Are Coming—See America First
(10½ min.) June 1
9624 Moving Melodies—musical (11 min.)..... June 8
9911 The Wishing Stone—Dave Apollon (11m) .. June 8
9808 Into Your Dance—Merrie Mel. (7½m) June 8
9512 Boom Days—See America First (11 min.)... June 22
9623 All Colored Vaudeville—P. Pot (11m.) ... June 22
9708 Buddy's Bug Hunt—Looney Tunes (7m.) ... June 22
9626 Rah Rah Radio—musical (11 min.)..... July 6
9912 Boorah Minevitch and His Harmonica Rascals—
Melody Masters (11 min.) July 6
9513 Forward Together—See America First
(11 min.) July 13
9809 The Country Mouse—Merrie Mel. (7 m.) .. July 13
9709 Buddy Steps Out—Looney Tunes (7 m.) ... July 20
9913 Rubinoff and His Orchestra—(10½ m.) Aug. 10
9625 What's the Idea—Lew Pollack (11 m.) Aug. 17
9810 Merrie Old Soul—Merrie Melodies (7 m.) .. Aug. 17
9710 Buddy the G Man—Looney Tune (7½ m.) .. Aug. 24

Vitaphone—Two Reels

9203 Why Pay Rent—Roscoe Ates (22 m.)..... May 4
9118 Main Street Follies—LeRoy (21½ min.).... May 11
9109 The Love Department—B. Claire (20m.) ... May 18
9110 Fifty Dollar Bill—Bway. Brev. (20½m) .. May 25
9210 Pretty Polly—Polly Moran (20 min.)..... June 1
9117 Better Than Gold—Bway. Brev. (18½m) .. June 8
9206 Serves You Right—S. Howard (22 min.).... June 15
9107 Springtime in Holland—D. Dare (15½m) .. June 22
9102 Film Follies—Ray Perkins (22 min.)..... June 29
9219 Husband's Holiday—comedy (18 min.).... July 6
9204 High Wide and Hanson—Williams (17½m) . July 20
9113 Surprise—Duncan Sisters (21½ m.) July 27
9108 Romance of the Rockies—Dare-Regan.... Aug. 3
9214 Watch the Birdie—Bob Hope (20½ m.) Aug. 10
9115 Jack Whiting—Irene Delroy (20½ min.)... Aug. 17
9220 Keystone Hotel—Conklin (15½ min.) Aug. 24

RELEASE DAY CHART FOR ALL NEWS WEEKLIES

	Pathe News		Universal News		Fox News		Paramount News		Metrotone News	
	Sat. (Odd)	Wed. (Even)	Sat. (Even)	Wed. (Odd)	Sat. (Even)	Wed. (Odd)	Sat. (Odd)	Wed. (Even)	Sat. (Even)	Wed. (Odd)
	Rel.	Rel.	Rel.	Rel.	Rel.	Rel.	Rel.	Rel.	Rel.	Rel.
Albany	Fri. 0	Tues. 0	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0
Atlanta	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1
Boston	Fri. 0	Wed. 0	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sun. 1	Wed. 0
Buffalo	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0
Butte	—	—	Tues. 3	Sat. 3	—	—	—	—	Wed. 4	Sat. 3
Charleston	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Charlotte	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1	Mon. 2	Thur. 1
Chicago	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Cincinnati	Sat. 0	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sun. 1	Thur. 1
Cleveland	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Columbus	—	—	—	—	—	—	Sun. 1	Wed. 0	Sat. 0	Wed. 0
Dallas	Sun. 1	Fri. 2	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3
Denver	Thur. 5	Fri. 2	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Sun. 1	Fri. 2	Wed. 4	Sat. 3
Des Moines	Sat. 0	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Wed. 0	Sun. 1	Thur. 1
Detroit	Fri. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
El Paso	—	—	—	—	—	—	—	—	—	—
Indianapolis	Sun. 1	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Jacksonville	Mon. 2	Thur. 1	—	—	—	—	Sun. 1	Thur. 1	Mon. 2	Thur. 1
Kansas City	Sun. 1	Thur. 1	Mon. 2	Fri. 2	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0
Los Angeles	Fri. 6	Tues. 6	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Wed. 4	Sat. 3
Memphis	Sat. 0	Thur. 1	Mon. 2	Fri. 2	Sat. 0	Thur. 1	Mon. 2	Thur. 1	Mon. 2	Thur. 1
Milwaukee	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Thur. 1	Sat. 0	Wed. 0
Minneapolis	Sat. 0	Thur. 1	Mon. 2	Fri. 2	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
New Haven	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
New Orleans	Mon. 2	Fri. 2	Mon. 2	Thur. 1	Tues. 3	Sat. 3	Sun. 1	Thur. 1	Sun. 1	Thur. 1
New York	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Oklahoma City	Wed. 4	Sun. 4	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
Omaha	Sun. 1	Thur. 1	Mon. 2	Fri. 2	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
Peoria	—	—	—	—	—	—	—	—	—	—
Philadelphia	Fri. 0	Wed. 0	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Pittsburgh	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Portland, Ore.	Mon. 2	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
Portland, Me.	—	—	—	—	—	—	Mon. 2	Thur. 1	Mon. 2	Thur. 1
St. Louis	Sun. 1	Fri. 2	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Wed. 0
Salt Lake City	Wed. 4	Sun. 4	Thur. 5	Sat. 3	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
San Antonio	—	—	Wed. 4	Sat. 3	—	—	Sun. 1	Thur. 1	Wed. 4	Sat. 3
San Francisco	Tues. 3	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
Seattle	Mon. 2	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Fri. 2	Wed. 4	Sat. 3
Sioux Falls	Sun. 1	Wed. 0	Wed. 4	Sun. 4	—	—	Sun. 1	Fri. 2	—	—
Washington	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Wichita, Kans.	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Wilkes-Barre	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Calgary	—	—	—	—	Fri. 6	Tues. 6	A combination of both issues is sent on Tuesdays to Toronto to which distributes it to the other Canadian exchanges.			
Montreal	—	—	Sun. 1	—	Mon. 2	Fri. 2				
St. John	—	—	—	—	Mon. 2	Fri. 2				
Toronto	—	—	—	—	Mon. 2	Fri. 2				
Vancouver	—	—	—	—	Thur. 5	Tues. 6				
Winnipeg	—	—	Thur. 5	Mon. 5	Tues. 3	Sun. 4				

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

374	Saturday	July 27
375	Wednesday	July 31
376	Saturday	Aug. 3
377	Wednesday	Aug. 7
378	Saturday	Aug. 10
379	Wednesday	Aug. 14
380	Saturday	Aug. 17
381	Wednesday	Aug. 21
382	Saturday	Aug. 24
383	Wednesday	Aug. 28
384	Saturday	Aug. 31
385	Wednesday	Sept. 4
386	Saturday	Sept. 7

Pathe News

55204	Wed. (E.)	July 24
(End of 1934-35 Season)		
Beginning of 1935-36 Season		
65101	Sat. (O.)	July 27
65202	Wed. (E.)	July 31
65103	Sat. (O.)	Aug. 3
65204	Wed. (E.)	Aug. 7
65105	Sat. (O.)	Aug. 10
65206	Wed. (E.)	Aug. 14
65107	Sat. (O.)	Aug. 17
65208	Wed. (E.)	Aug. 21
65109	Sat. (O.)	Aug. 24
65210	Wed. (E.)	Aug. 28
65111	Sat. (O.)	Aug. 31
65212	Wed. (E.)	Sept. 4
65113	Sat. (O.)	Sept. 7

Paramount News

102	Wednesday	July 24
103	Saturday	July 27
104	Wednesday	July 31
(End of 1934-35 Season)		
Beginning of 1935-36 Season		
1	Saturday	Aug. 3
2	Wednesday	Aug. 7
3	Saturday	Aug. 10
4	Wednesday	Aug. 14
5	Saturday	Aug. 17
6	Wednesday	Aug. 21
7	Saturday	Aug. 24
8	Wednesday	Aug. 28
9	Saturday	Aug. 31
10	Wednesday	Sept. 4
11	Saturday	Sept. 7

Metrotone News

288	Saturday	July 27
289	Wednesday	July 31
290	Saturday	Aug. 3
291	Wednesday	Aug. 7
292	Saturday	Aug. 10
293	Wednesday	Aug. 14
294	Saturday	Aug. 17
295	Wednesday	Aug. 21
296	Saturday	Aug. 24
297	Wednesday	Aug. 28
298	Saturday	Aug. 31
299	Wednesday	Sept. 4
300	Saturday	Sept. 7

Fox Movietone

90	Saturday	July 27
91	Wednesday	July 31
92	Saturday	Aug. 3
93	Wednesday	Aug. 7
94	Saturday	Aug. 10
95	Wednesday	Aug. 14
96	Saturday	Aug. 17
97	Wednesday	Aug. 21
98	Saturday	Aug. 24
99	Wednesday	Aug. 28
100	Saturday	Aug. 31
101	Wednesday	Sept. 4
102	Saturday	Sept. 7

HOW THE AGE OF A PARTICULAR NEWSWEEKLY ISSUE MAY BE COMPUTED

Suppose you desire to find out whether the exchange delivers your newsweeklies at the age you contracted for!

First look at the Release Day Chart under the column of the company whose weeklies you show. You will notice that there are little numbers by the side of the days. The meaning of these numbers is as follows:

Newsweeklies are released by all the companies in New York on Saturdays and on Wednesdays. The issue of any company is one day old in New York on the day of its release, whether such day is Saturday or Wednesday.

But it takes time for a print to reach another zone. To reach Dallas, for example, it takes 4 or 3 days by train. Naturally you cannot consider a Newsweekly one day old in that zone on the day of its release in New York, when it reaches that zone four days later. The practice of each company has been to consider a Newsweekly one day old on the day of its arrival and release in a particular zone. The little number by the side of each release day in the Chart indicates how many days later than the New York Release Date a particular issue may be considered one-day old in a particular zone.

Suppose you desire to find out how old is a Saturday release of the Universal News in Portland, Oregon. Look in the Saturday Column of the Universal News in the Release Day Chart; run down the column until you reach the

line opposite Portland. The day given is Wednesday, and the figure is "4." Accordingly, the Saturday issue of the Universal News, which is one day old in the New York zone on that day, is one day old in Portland on Wednesday; that is, four days later.

Universal News No. 384 will be released in the New York zone Saturday, August 31, and in the Atlanta, Charlotte, Kansas City, Memphis, Minneapolis, New Orleans, Omaha, and Pittsburgh zones two days later; that is, on Monday, September 2, on which day it will be one-day old.

Pathe News No. 65208, which is an Even issue, will be released in the New York zone on Wednesday, August 21, and in Dallas, Denver, New Orleans, and the St. Louis zones two days later, that is, on Friday, August 23, on which day it will be one-day old.

Fox Movietone News No. 102 will be released in the New York zone Saturday, September 7, and in the Dallas, Denver, New Orleans, and Winnipeg zones three days later, that is, on Tuesday, September 10, on which day it will be one-day old.

Paramount News No. 4 will be released in the New York zone Wednesday, August 14, and in the Denver, Seattle, and Sioux Falls zones two days later; that is, on Friday, August 16, on which day it will be one-day old.

Metrotone News No. 298 will be released in the New York zone Saturday, August 31, and in the Butte, Dallas, Denver, Los Angeles, Salt Lake City, San Antonio, San Francisco, and Seattle zones four days later; that is, on Wednesday, September 4, on which day it will be one-day old.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It Is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher:
P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, AUGUST 17, 1935

No. 33

An Appraisal of the 1935-36 Season's Pictures—No. 3

(And a Study of the Contract Terms)

Metro-Goldwyn-Mayer Pictures

Metro-Goldwyn-Mayer is selling this season fifty feature pictures. Of these, 4 are Campaign Series, 14 Marquees, 3 musicals, 2 Wallace Beerys, 3 Lionel Barrymores, 3 Joan Crawford, 2 Clark Gables, 2 Greta Garbos, 2 Jean Harlows, 1 Jeanette MacDonald, 1 Jeanette MacDonald with Nelson Eddy, 1 Marx Brothers, 2 Robert Montgomerys, 1 Grace Moore, 1 William Powell, 1 Norma Shearer, and the following to be based on definite books, plays or magazine stories: "China Seas," "Forty Days of Musa Dagh," "Tale of Two Cities," "Wife Versus Secretary"; also "Broadway Melody" and "The Great Ziegfeld," which will be founded on originals, and "Smilin' Through," which is a reissue.

The quality of the story material of those pictures that are to be founded on well known works is as follows:

CHINA SEAS, a sea-faring melodrama, the novel by Crosbie Garsten, with the China Sea as the locale, and with Jean Harlow, Clark Gable and Wallace Beery as the stars: This picture has already been produced and is now showing. It is excellent.

FORTY DAYS OF MUSA DAGH, in which a band of Armenians in Syria is shown as battling for their lives against the Turks, who had decided to exterminate them—the novel, a best seller, by Franz Werfel. Possibilities excellent.

A TALE OF TWO CITIES, the Charles Dickens novel of dual characters, in which one of the characters, although innocent, voluntarily goes to the guillotine to save the other, who is husband to the woman he loves. Excellent. (Produced by Fox, in 1917.)

WIFE VERSUS SECRETARY, domestic drama, the novel by Faith Baldwin. Weak material but MGM will undoubtedly alter it to strengthen it. In all probability from very good to excellent.

The others will be selected from among the following properties, as announced by the MGM Home Office:

OLIVER TWIST, the Charles Dickens novel. From good to very good. But it has already been produced three times, by Paramount in 1916, by First National in 1922 (with Jackie Coogan), and by Monogram just recently—in 1933. It may fare pretty well at the box office only if Freddie Bartholomew should be given the part of Oliver Twist.

PRISONER OF ZENDA, the fictitious Kingdom story, the novel, by Anthony Hope, produced once by a foreign concern and brought to this country in 1913, and once by MGM, in 1922. From good to very good.

MA PETTENGILL, a comedy-drama, short stories by Harry Leon Wilson. Poor material; perhaps fair picture.

MAYTIME, the romantic-musical play, by Rida Johnson Young, produced by Preferred in 1922: Excellent.

GOLD EAGLE GUY, the story of a ruthless business man in the sixties, the play by Mervin Levy. Strong but unpleasant material.

AH, WILDERNESS, a comedy of youth, the stage play by Eugene O'Neil. Fairly good program material.

THE BISHOP MISBEHAVES, the stolen jewel mystery melodrama with comedy, the stage play by Fred Jackson: From fairly good to good program.

MIRACLE IN THE MOUNTAINS, a legend about a murder and a miracle, the stage play by Ferenc Molnar: Poor.

SILAS MARNER, the costume novel by George Eliot, produced by Mutual in 1916, and by Associated Exhibitors in 1921: From good to very good.

TWENTY THOUSAND LEAGUES UNDER THE SEA, the fantastic novel by Jules Verne, a sort of foresight of the submarine, produced by Universal, 1916: Fair to poor, except for children.

THE WIND AND THE RAIN, the story of a milksop, the play by Merton Hodge. From good to very good with alterations.

ANNA KARENINA, the dramatic novel by Count Tolstoi, with Greta Garbo: The picture has been made but has not yet been shown in the east. In all probabilities very good, or even excellent.

THE SHINING HOUR, a romance-tragedy, the stage play by Keith Winter: Fair material but unpleasant.

SACRED AND PROFANE LOVE, a sex drama, the novel by Arnold Bennett: From fair to fairly good, for the classes.

THE WHIPSAW, a jewel robbery-detective melodrama, the *Liberty Magazine* story by James Edward Graub: Strong material; picture perhaps very good.

GOOD-BYE MR. CHIPS, a sentimental drama of a school master in England, the *Atlantic Monthly* story by James Hilton: From good to very good.

THE DISTAFF SIDE, a domestic comedy-drama, the play by John Van Druten: From fair to fairly good.

THE HOUSE OF TRUJILLO, a South American political adventure, the *Saturday Evening Post* story by Anne Cameron: Poor.

LIVING IN A BIG WAY, a comedy, the novellette by Louis Bromfield. From good to very good.

MERRILY WE ROLL ALONG, a drama, the play by Moss Hart and George S. Kaufman: Without alterations, from fairly good to good.

THE THREE WISE GUYS, a drama, the *Colliers Magazine* story by Damon Runyon: From fair to fairly good.

RENNIE PEDDIGOE, a drama, the *Woman's Home Companion* story, by Booth Tarkington. From good to very good with proper alterations.

NANCY STAIR, a costume drama, the novel by Eleanor McCartney, with the time of Robert Burns as the period: From good to very good.

MAN CRAZY, a sex drama, the *Liberty Magazine* story "Bright Girl," by Vilna Delmar: From very good to excellent with proper alterations.

PICKWICK PAPERS, the Charles Dickens novel: With W. C. Fields, who seems to be the only actor to fit the part, from good to very good; otherwise, only fair.

TISH, a farce-comedy, the adventures of a middle-aged spinster, to be founded on the novel by Mary Roberts Rinehart: From very good to excellent.

TIMBERLINE, the biography of Henry Heye Tammen and Frederick Gilmer Bonfils, two colorful characters, founders of the *Denver Post*: From good to very good.

THE AMERICAN BLACK CHAMBER, an espionage melodrama, the novel by Herbert O. Yardley: From good to very good.

SUZI, a drama, the novel by Herbert Gorman. From fairly good to good and even very good with proper alterations in characterizations as well as in plot.

PRESENTING LILY MARS, a drama, the Booth Tarkington novel, dealing with the rise of a country girl to stardom on the stage: From good to very good.

A LADY COMES TO TOWN, a drama, the Clements Ripley novel: From fair to fairly good.

(Continued on last page)

"Dressed to Thrill" with Tutta Rolf and Clive Brook

(Fox [1935-36], Aug. 16; time, 68 min.)

Despite a good production "Dressed to Thrill" is just moderately entertaining. It will attract class audiences, but the masses will be bored for it lacks action and star names. Clive Brook is miscast—he is neither romantic enough nor does he have the flair for light comedy that the role calls for. The story becomes pretty sexy at times, especially in one situation where Tutta Rolf leads Brook on, making him believe that she will surrender herself to him. The theme is not novel, nor is it particularly interesting. And since the characters do nothing to awaken one's sympathy one loses interest in them. The best part of the picture is a musical number in which Miss Rolf sings a Russian song, assisted by a male chorus; the plaintive music touches the heart:—

Miss Rolf, a dressmaker in a small French town, is unhappy when she is deserted by Brook on their wedding day. She leaves her home and goes to Paris where she becomes a famous singer. Reading in the newspapers that Brook was to marry a wealthy society girl, she goes to his banking firm on the pretext of opening an account there and is introduced to him. He does not recognize her, but he is so enchanted with her that he gives up all thought of marrying anyone else and pursues her. His partner, Robert Barrat, forces him to sell out his share of the business. Miss Rolf, determined to avenge the wrong Brook had done to her, takes him shopping and in one day spends his entire fortune. She keeps tormenting him by making promises and then breaking them. One evening she gets him drunk and drives him back to the small French town where she had had her dress-making establishment. She disguises herself as the dressmaker and they become friends again; he tells her about his love for the cruel actress. After many hectic experiences with what he thinks to be two different women—the dressmaker and the actress—he finally decides that it is the dressmaker he really loves. This makes Miss Rolf happy and she relents; she tells him the truth. They marry.

The plot was adapted from the stage play, "Dressmaker of Luneville," by Alfred Savoir. The screen play is by Samuel Raphaelson, and the direction by Harry Lachman. Robert T. Kane is the producer. In the cast are Nydia Westman, George Hassell, Mme. Smirnova and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"China Seas" with Clark Gable, Jean Harlow and Wallace Beery

(MGM, August 16; running time, 89 min.)

Excellent. It is a vivid melodrama, which at times makes one's blood curdle. The situation during the typhoon which shows a steamroller ripped from its moorings and rolling with the ship, crushing some of the men who tried to fasten it, with the ship in danger of being destroyed by the pranks of the steamroller, holds one breathless. That in which the Malay pirates are shown putting on Gable's feet wooden shoes and screwing them, a torture to which the pirates resorted in order to force him to tell where he had hidden the cargo of gold, is another that should curdle one's blood and sicken his stomach. Thrilling is also the situation where Lewis Stone, with his legs out of commission (broken by the pirates with the butt of their gun), crawls into the store room and, with the bombs he was able to obtain, blows up the pirate ship and the pirates with it. The atmosphere of the streets of Singapore as well as of Hongkong, and aboard the vessel that plied the China Seas is extremely realistic.

The story is not of the Sunday School kind; it deals with a woman (Jean Harlow) who lives with the Captain of a ship (Clark Gable) that sails the China Seas. Inspired by the right of possession, Harlow resents the presence of an aristocratic woman (Rosalind Russell) who was in love with Clark Gable and sailed thousands of miles the world over to find him. Because she is rejected Miss Harlow, in a moment of a ghoulish urge to get even with him, joins Wallace Beery, in league with a band of Malay pirates. By means of a key to the arsenal Miss Harlow had stolen from Gable's quarters, Beery obtains guns with which he arms his men so that, when the pirate ship approaches the steamship, Beery has no difficulty in having the Captain, crew and passengers held up. By pretending innocence and acting as an interpreter, Beery tries to induce Gable to tell the pirates where he had hidden the gold, but Gable, despite the painful tortures to which he was subjected, refuses to give up his secret. Beery, thinking that there is no gold in the ship, gives the pirates the signal to depart. While they are in the boat, Lewis Stone, whose legs had been disabled by

the pirates, crawls to the store room, obtains bombs, and crawling back blows up the pirate ship to pieces. When Beery is told by the Captain that he has documentary evidence proving his connection with the pirates he takes his own life by an overdose of a drug. Harlow confesses to Gable the part she had played, but because she had tried to warn him once and failed, he advises her to go to the police authorities but that he would testify on her behalf. Gable, realizing that he could not be happy without Harlow, informs Rosalind that he could not marry her. He then marries Harlow.

The plot was based on the Crosbie Garstin's novel. The screen play is by Jules Furthman and James Keven McGinnies. It was directed by Tay Garnet. Rosalind Russell, Dudley Digges, C. Aubrey Smith, Robert Benchley, Ivan Lebedeff and others are in the cast.

Not suitable for immature minds, but excellent for adults. It is chiefly a men's picture but because of the presence of the popular players it should draw also women. In fact, it should break all records for a Gable picture.

"Cheers of the Crowd"

(Monogram, August 5; running time, 64 min.)

A nice picture, with considerable comedy and ability to hold one's interest to the end. Its theme is the resuscitating of a theatre box office when about to give its last gasp.

The idea of the sandwich man, who created so much furor in the newspapers when he found a wallet in the street near Wall Street, New York City, and delivered it to the owner is the basis of the story. A publicity man induces the owner of a legitimate theatre to agree to a plan by which a big fat man would be instructed to find a satchel in the lavatory of a hotel and take it to the police station. With the help of a "sob sister," with whom the publicity man is in love, the plan is carried out and the police find in the bag ten thousand dollars in notes. The theatre management claims the money. The publicity attendant to this little hoax brings patrons to the box office and everybody is happy for a while. But the happiness was not to last very long, for the treasurer of the theatre threatens to give their little scheme away unless he is paid. Unfortunately for him his wife (Betty Blythe), whom he had deserted, shows up and, by threatening to expose him, prevents serious consequences, not only to the theatre, but also to the young hat-check girl, who was about to run away with him. The sandwich man, who was an ex-crook, moved by the honors the boy scouts had bestowed upon him, determines to go straight. The policeman is convinced of it and refuses to give him away.

The story and screen play are by George Waggner. Vin Moore directed it. In the cast are Russell Hopton, Irene Ware, Harry Holman, Bradley Page, John Quillan, Wade Boteler, Betty Blythe and others.

Good for the family. Suitability, *Class A*.

"The Old Homestead" with Mary Carlisle and Lawrence Gray

(Liberty Pict., Aug. 10; time, 70½ min.)

This is supposed to be a modern version of the famous old play which was last produced by Paramount in 1922; but it bears no resemblance to it. Aside from this fact it is a fair program entertainment which presents nothing novel in its story idea, but should entertain where stories with radio backgrounds are liked. It has music (occasionally too much of it, particularly in the repetition of the hill-billy songs), romance, comedy, and pretty fast action, and where audiences are not too particular about story material it may please.

In the development of the plot Mary Carlisle interests a radio executive in the singing and playing ability of Lawrence Gray and three other boys working on a farm. They are signed up and leave for New York, together with their manager, Willard Robertson, and Miss Carlisle. They become successful, but this goes to Gray's head, and eventually he loses his standing as a singer. The group become dissatisfied and want to go back to the farm, as does Miss Carlisle. Robertson married Lillian Miles, a cabaret singer who yearned for the simple life, and they all go back home. The broadcasting company arranges to broadcast the program direct from the farm. Gray eventually returns, but having learned his lesson, is no longer conceited. He and Miss Carlisle marry.

The screen play is by W. Scott Darling. William Nigh is the director and M. H. Hoffman, Jr., the producer. In the cast are Dorothy Lee, Eddie Nugent, Fuzzy Knight, Eddie Kane, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"She Gets Her Man" with Zasu Pitts
(Universal, August 19; 63 min.)

Good. It's a burlesque on gangsterism and a travesty on the police as well as the G-Men. And the public, which worships heroes and heroines, is not left out of the "kidding," either. The action is fast all the way through, and there are many laughs, interspersed throughout. Miss Pitts does as good work as ever:—

While Zasu Pitts, who worked as a waitress at the Bon Ton, owned by her fiancé, Lucien Littlefield, is at the bank to deposit some money, the bank is held up by gangsters. Frightened, she faints and falls accidentally on the push button that released tear gas and sounded the alarm. As a result, the gangsters are arrested and Miss Pitts is declared a heroine. A press agent rushes to her and induces her to make personal appearances. She eventually goes on a lecture tour. While in Washington she is so homesick that she returns to her fiancé to her home town without letting any one know about it. Her press agent, to justify her disappearance, gives word out that she had been kidnapped. The newspaper reporters refuse to accept the story of her disappearance as anything but a hoax. In the meantime, Zasu is really kidnapped. But by delivering the speech against gangsterism she had been taught to deliver during her lecture tour, she brings tears to the eyes of the gangsters. While in that mood, the gangsters follow her to the police station, where they surrender. Thus Zasu is again covered with glory. But she is glad to return to her "Elmer."

The story is by Aben Kandel and David Diamond; the direction, by William Nigh. David Diamond produced it. Hugh O'Connell, Helen Twelvetrees, Eddie Brophy, Warren Hymer and others are in the supporting cast.

Good for the entire family, on any day of the week. Suitability, *Class A*.

"The Girl Friend" with Jack Haley, Ann Sothorn, and Roger Pryor

(Columbia, August 9; running time, 69 min.)

Fair entertainment but it is doubtful if it will do anything at the box office on account of the lack of star values. Roger Pryor means hardly anything to the box office and he is irritating in this picture. Jack Haley does excellent work as the "dumb" author-player; but dumb characters are not over-pleasing in talking pictures, unless it be an out-and-out comedy, with much horseplay.

The story has its beginning when Roger Pryor, a would-be playwright, receives from Haley a voluminous scenario, sent to a certain well-known producer but is delivered to him by mistake. The accompanying letter stated that the author would be glad to collaborate, at his home, with the producer for any changes required. Seeing a chance to get some free meals for a while, Roger, taking along his song-writing pals, goes to the country and calls on the author. Roger becomes fascinated with Ann Sothorn, Jack Haley's sister, and, wanting to cultivate her, induces his pals to substitute their play for Haley's, since he would not know the difference anyway, and then send for a big producer with the hope that he would like the play and then produce it. The lack of theatre difficulty is remedied when the grandmother of Haley borrows three thousand dollars and spends it to convert her garage into a theatre. The play is produced with amateur players but the producer fails to show up to watch the performance. The family is now faced with ruin and Roger, because he loves Ann, confesses that he is not the famous producer he had made them believe he is. The famous producer is to watch the tryout performance of one of his shows at the regular theatre. Roger kidnaps the cast and substitutes his own show, with his amateur performers. The show makes a hit and the producer, who at first was irate, buys it out, and everybody is happy—the grandmother gets her money and Roger gets his Ann.

The plot has been founded on an original story by Gene Towne and Graham Baker; the screen play is by Gertrude Purcell and Benny Rubin; the music and the lyrics are by Arthur Johnston and Gus Kahn. Edward Buzzell directed it. Some of the others in the cast are Thurston Hall, Margaret Seddon and Inez Courtney.

Good for the family. Suitability, *Class A*.

Substitution facts: The work sheet stated that this picture was to have been founded on the musical comedy by Herbert Fields, Richard Rodgers, and Lorenz Hart. It is therefore a story and author substitution and you are under no obligation to accept it if your contract calls for "The Girl Friend."

"Bright Lights" with Joe E. Brown
(Warner Bros., August 31; time, 83 min.)

This is one of the best Joe Brown comedies released for a long time, particularly for small towns. Children and young men and women ought to split their sides with laughter, particularly in the scenes where Mr. Brown, while being entertained in a cabaret, joins the acrobatic performers and is made to take several somersaults. There is one laugh after another in quick succession. But human interest is not lacking; this is awakened by the love Joe Brown feels for Ann Dvorak, his wife. The closing scenes, where the two nearly come to a parting, saddens one somewhat, but one is cheered again when they are reunited.

The story deals with two vaudeville hoofers, Joe E. Brown and Ann Dvorak, husband and wife, who eventually reach Broadway. A young society girl (Patricia Ellis) had run away from home and joined the chorus at the theatre where Joe and Ann were booked. The manager, having been made to see great exploitation possibilities, decides to pair Joe with Patricia. When Joe refuses to part from Ann, the press agent (William Gargan) persuades Ann herself to make him change his mind. Ann is hurt at the attention Joe pays to Patricia and decides to go back to her old job. Joe feels sorry to part from his wife. The attention Patricia pays to Joe makes him think that she loves him, and that she will be willing to marry him if he should propose. So Joe writes a letter to his wife expressing the hope that she will not mind their break up for good. But before mailing it he goes to Patricia to propose. There he finds Gargan kissing Patricia, and is told that they are going to marry. Joe rushes back home to tear up the letter, but his butler had already mailed it. He boards an aeroplane and reaches Ann just after she had read the letter. She was so heart-broken that she could not do her act well. Joe goes up to the balcony and starts acting his part in their act, just as he was acting when the two were together, and makes her understand through his gags that he still loves her, and that he had come back to be with her all the time. In proceeding with his act, Joe is hurt, but only slightly. There is a happy reunion.

The plot has been founded on Lois Lesson's story, which was produced once before (in 1929), by Tiffany-Stahl, with Mr. Brown himself in the leading part, supported by Belle Bennett, Alberta Vaughn, and Charles Byer. The Tiffany-Stahl version was only fairly good. The screen play of the present version was written by Bert Kalmar and Harry Ruby; it was directed by Busby Berkeley. Joseph Cawthorn, Henry O'Neil, Arthur Treacher and Gordon Westcott are some of the others in the supporting cast.

Good for the entire family—*Class A*.

"Manhattan Moon" with Ricardo Cortez and Dorothy Page

(Universal, Aug. 5; running time, 68 min.)

Poor! The fault is not so much with the story as with the screen play and the direction. The action is so slow that one loses interest in the outcome, and as a matter of fact one becomes bored when the picture is just about half way through. It is too bad that Universal chose this vehicle to introduce Dorothy Page to the public, for she shows signs of talent. It is a dual role story, which occasionally becomes so muddled that one does not know what it is all about. The comedy is ordinary; the romance is fairly pleasant.

In the development of the plot Ricardo Cortez, owner of a night club, falls in love with Miss Page, a famous singer, who does not like publicity. He insists that Henry Mollison, a society man who owed him a large sum of money, introduce him to Miss Page and Mollison, knowing that this is impossible, introduces him to Miss Page's double, who makes all the public appearances for the singer without any one's knowing about it. Then Cortez actually meets the singer who is puzzled at his reference to their previous meeting. When she finds out about her double having met Cortez she decides to have some fun. There are many complications until Cortez hears that he had been fooled. He demands a showdown and the singer, who had fallen in love with him, proves that it is she who really loves him.

The story is by Robert Harris, the screen play by Robert Presnell and Barry Trivers, the direction by Stuart Walker. Stanley Bergerman is the producer. In the cast are Hugh O'Connell, Henry Armetta, Regis Toomey, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

KIM, an adventurous melodrama dealing with a young boy in India, who becomes a member of the British Intelligence Service: From very good to excellent.

Contract Terms

(1) The distributor reserves the right to employ the star of any single-star picture in connection with the production of any other picture where other stars appear, and the exhibitor shall have no rights to it.

(2) The distributor may produce and release, independently of the contract, an additional motion picture with any one of the stars listed in the contract and the exhibitor shall have no rights to such pictures, provided the aggregate number of pictures so produced does not exceed three.

(3) If the contract calls for a three-day showing on any picture and the exhibitor booked it only two days, he has no longer a claim on the third day; that is, he cannot bring it back for one day unless he pays extra money for it.

(4) A second-run exhibitor shall play a picture first-run if such a picture has not had a first-run in any other theatre.

(5) The number of "Specials" designated for each exhibitor is not uniform; the number is different for different exhibitors.

(6) If an exhibitor should exclude a "Special" under the cancellation provision of the contract, the distributor has the right to designate another "Special" from among the other pictures, the intent being to keep the same number of "Specials."

(7) A space is provided for to denote the number of pictures that shall be played on given days of the week (Saturdays or Sundays).

(8) The contract provides for minimum admission prices during the showing of either percentage or flat rental pictures. In case the exhibitor reduces them without the consent of the distributor, then the distributor may either cancel the contract or alter the clearance. If the prices are reduced on a percentage picture, then the exhibitor must render to the distributor an accounting not on the money taken in at the box office but on the money that would have been taken in had the agreed prices been charged.

(9) If the exhibitor should double-feature any of the pictures, the distributor reserves the right to modify the "run," availability, or clearance.

(10) Just below the clause "L" there is the following provision:

"TOTAL NUMBER OF FEATURE MOTION PICTURES OFFERED . . . TOTAL NUMBER OF FEATURE MOTION PICTURES LICENSED. . . ." Unless the number "licensed" is the same as the number "offered," the exhibitor may lose the right to cancel one out of each ten pictures contracted for. So he should see to it that the number is the same.

CANCELLATION CLAUSE: The Metro-Goldwyn-Mayer contract contains a cancellation clause: the exhibitor may cancel one out of each ten pictures he has contracted for at one time, provided the average rental fee does not exceed \$250, as follows:

(1) The exhibitor shall give to the distributor a notice that he wants to cancel a particular picture within fourteen days after the general release date in the exhibitor's exchange territory. But he must pay half of the rental fee of the picture.

(2) If the exhibitor has failed to live up to all the terms and conditions of the contract, he loses the right to exclude any picture.

(3) In the computation, fractions of ten shall be disregarded unless they exceed one-half, in which case they shall be considered one picture.

(4) If the excluded picture belongs to the percentage class, then the fee that the exhibitor shall pay to the distributor shall be figured out by a process described in detail.

(5) The exhibition of a picture for three consecutive days, at regular prices, in any theatre in the exhibitor's zone shall constitute a "general release" in that territory. Road-shows, try-outs, previews, or pre-releases are excluded.

The MGM contract is not of the Standard form and it so states at the head in the page on the side of the Schedule.

1934-35 SEASON

Exclusive of "Barretts of Wimpole Street," MGM sold in this season 51 pictures, which were reduced to 50 by the death of Marie Dressler. Up to "Glamour," set for release September 20 (1935), it will have released 36 pictures, leaving 14 to deliver, as follows:

503 A Warner Baxter and Myrna Loy Production.
505 Wallace Beery No. 2
513 Myrna Loy No. 2 (sold with Marion Davies)
514 Myrna Loy No. 3 (sold with Marion Davies)
517 Jean Harlow No. 1
518 Jean Harlow No. 2
519 Helen Hayes Production
521 Laurel & Hardy No. 2
522 Jeanette MacDonald No. 1
529 William Powell No. 2
530 A Gloria Swanson Production
531 "Marie Antoinette"
534 "The Good Earth"
536 "Mutiny of the Bounty."

Unless these pictures are "generally released" on or before the 31st day of this month, MGM is at liberty not to deliver them to the contract holders by giving them a notice not later than the 15th day of this month, unless you send MGM a written notice, not later than September 31, that you want them, in which case MGM must deliver them to you if it should release them up to August 31, 1936; if it should release them after that day, neither is MGM under an obligation to deliver them to you, nor are you under an obligation to accept them.

You will notice that although MGM reserves under this Clause the right to withhold delivery of all "not generally released" pictures, provided, of course, you consent to it, no rights whatever are reserved for you for the rejection of such pictures; MGM can always hold you to the contract for these pictures, up to August 31, 1936. Such being the case, I suggest that you demand them, sending your written notice, by registered mail, not later than September 31.

The Campaign Series pictures are substitutions in that they were sold as Cosmopolitan productions. But many exhibitors signed a Rider accepting the substitutions.

1933-34 SEASON

In the 1933-34 season MGM sold, exclusive of "Eskimo" and "Dinner at Eight," 46 pictures. It delivered only 39, leaving the following 7 to deliver:

412 Jimmy Durante No. 2
426 Norma Shearer No. 1
431 Clark Gable and Wallace Beery No. 1
433 Clark Gable and Jean Harlow No. 1
434 Marie Dressler No. 1
437 "Soviet"
439 "Two Thieves."

Because of the death of Marie Dressler, the undelivered pictures are reduced to 6.

The 1933-34 contract did not provide for the right of the producer to employ any of the stars mentioned in the schedule to make additional pictures with apart from the contract; and since "China Seas" has Clark Gable, Wallace Beery and Jean Harlow as the stars, many exhibitors feel that they are entitled to this picture either as a Gable-Beery (431) or as Gable-Harlow (433), since it was released nationally August 16, which is fully fifteen days prior to August 31, 1935, the date on which the distributor is released from the obligation of delivering "not generally released" 1933-34 feature pictures. I believe that this matter may be settled by negotiations with MGM.

IMPORTANT

Warner Bros. is sending notices to the exhibitors in accordance with the terms of the contract, informing them that a given number of pictures will not be released. You have the right to send back a notice informing it that you want these pictures. Since the "not generally released" 1934-35 Warner-First National pictures are star productions, you may demand any of the pictures produced with these stars up to August 15, 1936, and Warner-First National must deliver them to you.

First National owes you: "Captain Blood," and one picture with each of the following stars: Leslie Howard, Kay Francis, Claudette Colbert, Edward G. Robinson, and Joan Blondell.

Warner Bros. owes you the following pictures: "Anthony Adverse," "Lafayette Escadrille," "Skipper of Ispahan," and one picture with each of the following stars: Kay Francis, Leslie Howard, and Claudette Colbert. Of these five pictures, you may not be able to compel the delivery only of "Lafayette Escadrille" and "Skipper of Ispahan," because they cannot be identified, unless they are released by the same titles.

Notice that Warner Bros., although they owe 1934-35 pictures with Leslie Howard, they are selling Leslie Howard pictures in the 1935-36 season. This is most unfair and you should demand the observance of your rights.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, AUGUST 17, 1935

No. 33

TENTH AND CANCELLABLE PICTURES

Columbia

"Atlantic Adventure," set for release August 25, is the ninth picture of the fourth group of ten.

Columbia is expected to release one more picture, delivering the full number of pictures it sold—40. It has already delivered the eight westerns.

At present you have the right to cancel either "Together We Live," released nationally August 26, or "Atlantic Adventure," or the 40th picture if it should be released.

"The Girl Friend" was released August 9 and perhaps in your zone still later. Consequently you have time to cancel it if you want to. But since this picture is a story substitution you are under no obligation to accept it. Read the facts in the review, which appears in this week's issue.

November 30 is the last day on which you may demand "not generally released" pictures.

First National

First National sold 30 and is delivering only 24. You may read the editorial in Section One for the pictures you have coming.

Since the third group consists of only four pictures, you are not entitled to cancel one.

"The Girl from Fifth Avenue," released June 1, is a substitution. Look in the review for the facts.

The last day on which you may send your notice on "not generally released" pictures is October 15.

Fox

Fox sold a maximum of 52 and delivered 49.

For those who accepted the substitutions and "The First World War" and "Babooona," "Curly Top" is the ninth picture in the fifth group.

There is no picture that you may cancel now.

"Lovetime," "Elinor Norton," "365 Nights in Hollywood," and "Music in the Air," were star substitutions.

"Dante's Inferno," now being sold in the 1935-36 group, should be delivered in the 1934-35 group. It was contained in the 1934-35 Work Sheet.

MGM

This company sold 50 (excluding the Dressler and "Barretts"), and up to "Glamour" it will have delivered 36, leaving 14 more to deliver. Read the details in the main editorial in the Section One of this issue.

As said, (509) "The Flame Within," (510) "Calm Yourself," and (511) "Mad Love" are brand substitutions in that they were sold as Cosmopolitans and are delivered as "Campaign Series"; and 513 and 514 are star substitutions in that they were sold as Marion Davies pictures and are delivered as Myrna Loy; but those exhibitors who signed a Rider cannot reject them now.

For those who will accept the substitutions, "Glamour" is the seventh picture of the fourth group. ("Barretts" is counted in the first group of ten.)

The only picture you may cancel is either "Bonnie Scotland," or "Glamour," or any of the pictures that have not yet been released.

Since none of you will cancel either a Laurel & Hardy comedy or a Joan Crawford picture, you will have to wait for your cancellation.

September 30 is the last day on which you may demand all "not generally released" pictures.

Paramount

Paramount sold 64 maximum but delivered only 54. No cancellations are possible now.

August 31 is the last day on which you may demand all "not generally released" pictures.

RKO

This company sold 50 pictures—from 501 to 550. Up to "Jalna," set for release August 9, they have delivered 38 pictures, leaving 12 more to deliver.

"Jalna" is the only picture you have the right to cancel from among those pictures in the fourth group that have already been released.

September 30 is the last day on which you may demand all "not generally released" pictures.

United Artists

Since this company sells its pictures on individual contracts you cannot cancel any, and unless you have a contract for a definite picture you cannot demand it if it is withheld from release.

Universal

Universal sold 36 regular features and 6 westerns. It has delivered all westerns and up to "She Gets Her Man," set for release August 29, it will have released 29 regular features, leaving 7 to deliver.

Either "Manhattan Moon" or "She Gets Her Man" are the only pictures from among those in the third group that have so far been released that you have the right to cancel, if you have not bought also the westerns; they are the eighth and ninth pictures in this group, respectively. If you have bought also the westerns, then "She Gets Her Man" is the fifth picture of the fourth group and you cannot cancel it; you will have to wait for future releases.

The last day on which you may demand all "not generally released" pictures is September 30.

Warner Bros.

This company sold 39 and is delivering only 24. The details are given in an editorial in Section One.

You cannot cancel any pictures under the cancellation provision now.

The last day on which you may demand all "not generally released" pictures is November 30.

HOLLYWOOD CENSORS

(From "Editor and Publisher" of August 10)

Suspicion that the motion picture industry is appreciably controlled by men recruited from the lowest levels of commerce approaches certainty with the information that the film magnates are now bent on censorship of all news of their doings and products.

Of a piece with the business thinking that has swamped the industry with impossible debts by the acquisition of giant chains, that persisted in pouring filthy pictures into the market until decent people organized in rebellion, that persistently gangs against the operators of small independent theatres, is the idea that film advertising is so essential to newspapers that they will sink news and criticism to Hollywood's moral and intellectual level.

Long ago, newspapers had to convince theatre operators that the play was the thing, and the advertising incidental to the publisher but important to the producer, by barring the copy of shows which would not stand fair reporting. The same treatment is indicated for the film dictators, and when it was threatened recently by a St. Louis newspaper, the dictatorship faded.

The pathological cases who occupy some high places in film production may think success lies in adding an antagonistic newspaper press to the hostile church organizations which scared them out of their boots in 1934; they sneered at the churches until the box offices reflected wholesale public resentment.

They have been treated too gently and generously by newspapers—a tolerance which now appears mistaken. It may be necessary to change the assignment of the Hollywood correspondents. Seven-reel thrillers and variegated amours are not the only news elements that the big studio lots produce. There is lots of unreported news in Hollywood, we wager. Attempted censorship of the press by an industry which has fought off regulation so vigorously, with an exposition of the conditions which underlie it, is Page One news for any paper. And we doubt that Hollywood can take it.

* * *

EDITOR'S NOTE: After an effort lasting thirteen years and the expenditure of hundreds of thousands of dollars to win over the religious press, Mr. Hays, in the last two months, has lost the sympathy of every religious paper in the land, Catholic or Protestant. The producers are now doing everything they can to lose the sympathy also of the secular press.

Editor and Publisher, which is the newspaper of the newspaper people, used to be very friendly to the motion picture industry. Mr. Hays has evidently succeeded in alienating its sympathy for reasons he knows better than anybody else. And Mr. Hays knows also more than any one else how much influence *Editor and Publisher* exerts among the people of the newspaper profession.

THE FOX-20TH CENTURY DEAL

Rumblings about a sales resistance to the Twentieth Century-Fox are heard from different parts of the country and some exhibitors charge that this deal is no merger, but merely a shifting of producers, leaving Fox in a weaker position. At first they were led to believe that they would get Zanuck's Twentieth Century Pictures even better in quality than they were getting them through United Artists, and that they would continue to get the same quality and box-office worth of Fox-Sheehan pictures. And they signed Fox contracts with such thoughts in mind. But now they are finding out that Mr. Zanuck's Twentieth Century pictures may be of inferior grade by reason of the fact that Mr. Zanuck, whereas when he was producing for United Artists, was devoting his entire time to eight or nine pictures a year, will now spread his time to include all the Fox pictures; and the Fox-Sheehan pictures will not have the benefit of Winfield Sheehan.

The exhibitors who are particularly incensed over this new state of affairs of the Fox organization are those who bought Fox pictures early in the spring, before the Fox contract forms were even printed, taking the word of Sidney Kent's salesman that the Fox pictures would be even better than they were during the 1934-35 season. Many of them are in a mood to demand the cancellation of their contracts and the resigning of them on new terms.

It is rumored that when the stockholders meet in this city in a few days, some questions are going to be asked about this so-called merger. It looks as if there is going to be a big-business fight for the control of the company, just as in the 1930-31 fight. Some of the minority stockholders are not satisfied with the deal as it now stands and suspect that this merger is nothing but a stock-jobbing scheme.

The story has it that the master mind behind this merger is A. C. Blumenthal, the man who was one of the principal figures in the first Fox fight. Blumenthal, through William Rhinelandier Stewart, was introduced to Mr. Winthrop Aldrich, president of the Chase National Bank, and Mr. Aldrich turned this promoter over to one of the vice-presidents. Then in January, Blumenthal brought Joe Schenck and Darryl Zanuck in contact with the bankers; and after the preliminary ground was laid, Kent was brought into the conferences. All this time Winfield Sheehan was in Hollywood making pictures, unaware of what was going on. All he knew about these conferences was what was contained in the statements issued by Schenck and Zanuck in New York.

It is said that the bankers were interested in Twentieth Century because, for the short time it was in business, it showed more profit on the money invested than any other company. But the bankers forgot one thing—that United Artists was not a competitor to the other companies, in the full sense of the word. That is why they were able to borrow stars from other companies without any difficulty; and for whatever stars, directors or writers they signed, they made short-term deals with them, thus eliminating a big part of the overhead expense, with which all the other major studios are burdened. Besides, it is alleged that in some instances they were able to borrow stars from the other companies at even less than they were paid under their contracts. But now they are competitors, and they may not get the same consideration.

Even under all these advantages, Twentieth Century pictures, in the opinion of other production executives, cost too much. In addition, Twentieth Century pictures frequently went over because the Chaplin and Goldwyn pictures were held over the heads of the exhibitors.

The stock ownership is reported to be as follows: Joe Schenck, 25%; Nick Schenck, 25%; Louis B. Mayer, 25%; Darryl Zanuck, 17½%; William Goetz, 7½%. A. C. Blumenthal will receive a big commission for promoting the deal.

Sidney Kent says that he has eighty per cent of the stockholders ready to ratify the merger.

Besides the rumblings heard among the Fox minority stockholders, dissatisfaction is reported also among the Loew stockholders, who cannot understand why the executives of their company should take so much interest, personal as well as financial, in a rival producing-distributing concern, and are reported as planning to appeal to Washington for a thorough airing.

If the Loew stockholders should ask the help of the Federal Government, the supposition is that the Government will look into the matter, for to begin with mergers

always increase unemployment; and then they tend to create a monopolistic condition. If this merger should prove successful, others may follow, with the result that a monopoly will be created in American production—a vast machine, grinding out pictures regardless of the exhibitors' requirements.

What caused this merger to be effected? When Sheehan went back to the studio in 1932, he was to share the moral responsibility of running the studio with Mr. Kent equally. Each undertook to inform the other of everything that took place. Sheehan had a clause in his contract that he was to have complete charge of the studio and that his authority over the production units and subsidiaries was to have been undivided. Two months afterward Kent began to put some of his own men into production spots and attempted to regulate and control production. And Sheehan, instead of giving Kent a battle over these appointees, is understood to have said to Kent that he may have his own way, well enough, but that he will have to take the responsibility for the production record of these appointees of his himself.

Many of the Kent appointments made and contracts for talent signed in New York surprised experienced producers. These did not know that the action had been taken without Sheehan's knowledge. But those who knew charged these mistakes to Kent's inexperience in production matters.

Here is the record of the losses alleged to have been caused by the men who were sponsored by Sidney Kent:

Jessie L. Lasky: Between \$2,000,000 and \$2,400,000.

Robert Kane (Kent's brother-in-law): Between \$800,000 and \$1,000,000.

Erik Charell: Approximately \$550,000. (In one picture, including the cash to buy up his contract.)

Erich Pommer: Approximately \$500,000 in Europe, before going to Hollywood, and about \$500,000 in Hollywood, including \$65,000 cash settlement.

Arch Selwyn and Charles Cochrane, production advisers, \$52,000.

Stories purchased and thrown away, with no salvaging possibilities; settlement on contract with Joe Cook, Joe May, on German directors and other items: approximately, \$700,000.

All these losses aggregate between five and six million dollars. Were it not for these losses, it is likely that a dividend of \$1.50 per share would have been paid on Fox stock. So when the bankers were compelled to pass up the dividends, it was not difficult for Blumenthal to convince them that great profits awaited them if they should merge with Twentieth Century Pictures.

On the other hand, the record for Winfield Sheehan is such that it is a surprise that the bankers would have made the deal with Twentieth Century Pictures without examining the facts carefully. Of the number of pictures Mr. Sheehan produced, for example, seventeen of them grossed more than one million dollars; they are the following:

"What Price Glory," "Sunny Side Up," "Cock-Eyed World," "State Fair," "Seventh Heaven," "Common Clay," "Street Angel," "Daddy Longlegs," "Four Sons," "Cavalcade," "The Man Who Came Back," "In Old Arizona," "Merely Mary Ann," "Red Dance," "East Lynne," "Bad Girl," and "David Harum." In addition to these, the three pictures he finished before resigning—"The Farmer Takes a Wife," "Curly Top," and "Way Down East"—are certain to hit and even exceed the million-dollar mark.

I have learned from the Coast that Mr. Zanuck is discharging many old-timers at the Fox studio, including cutters, who are the best in the business, evidently on the supposition that Mr. Zanuck does not want to have it said that the old experienced force is helping him to run the studio. A policy such as this cannot help having a detrimental effect on the quality of the pictures, for in addition to the fact that the morale of the other forces is destroyed the next pictures may lack the touch of the old experienced men. This theory applies particularly to cutters, who can make a picture by cutting whereas inexperienced cutters may ruin an excellent picture.

On behalf of the independent theatre owners, HARRISON'S REPORTS pleads with Mr. Sheehan to get into harness immediately upon his return from Europe, where he is going about the end of this month for a rest. The industry cannot spare his services. There are not many producers with so brilliant a record as his and it will be a great loss to the industry if he were to stay away from production any length of time.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publishers

P. S. HARRISON, Editor

Established July 1, 1919

PENNSYLVANIA 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, AUGUST 24, 1935

No. 34

An Appraisal of the 1935-36 Season's Pictures—No. 4

(And a Study of the Contract Terms)

Paramount

Paramount is selling sixty-five pictures maximum with no minimum number stated.

The Work Sheet contains the following novels, plays or magazine stories:

PETER IBBETSON, the novel by George Du Maurier, put into play form by John N. Raphael, and produced by Paramount in 1921 as a silent picture, with Wallace Reid as the star, put out under the title "Forever." It is a story that deals partly with the supernatural, the hero being shown communicating with the woman he loves, either at awake moments without her presence, or in his dream. The story itself is a tragedy. The material is powerful and should make an outstanding picture; and although the silent version drew big crowds at the box office, the story suits the cultivated picture-goers more than it does the masses. Quality, excellent.

SO RED THE ROSE, a Civil War drama, the novel by Stark Young, with Margaret Sullivan as the star, and with Randolph Scott and Walter Connolly in the cast. From good to excellent, provided some alterations are made in the plot as well as in the characterizations.

ROSE OF THE RANCHO, a Southern California drama of the late fifties, based on the stage play by David Belasco and Walton Tully, with Gladys Swarthout and John Boles as the stars, to be produced this time as a musical. Miss Swarthout is a Metropolitan Opera singer, and John Boles a baritone, quite popular among the picture-going public. It should turn out anywhere from very good to excellent.

THE MILKY WAY, a farce-comedy with prize-fighting in the action, the stage play by Lynn Root and Harry Clork, with Harold Lloyd as the star: From very good to excellent, both as a quality and as a box-office asset.

THE BRIDE COMES HOME, comedy, (sob sister stuff), the *Cosmopolitan Magazine* story by Elizabeth Sanray Holding, with Claudette Colbert as the star: From fair to fairly good in quality, but from good to very good in box office worth.

ANYTHING GOES, a musical comedy, the stage attraction by Crouse-Boulton-Porter-Lindsey-Woodhouse, with Bing Crosby. From very good to excellent in quality, and under ordinary circumstances also in box office worth, but it is hard to predict how the church people will accept a picture in which a gangster impersonates a minister. In all probability they will not mind it, since it is in a comedy vein.

ONE WOMAN, a mystery melodrama in which a woman is found dead in a hotel, and a newspaper reporter tries to find out who she is and what her past is, the novel by Tiffany Thayer, with Claudette Colbert as the star: Unless the story is altered radically, the picture will turn out mediocre in quality, and perhaps anywhere from good to very good in box office worth, because of Miss Colbert.

THE LIGHT THAT FAILED, a tragedy, the Rudyard Kipling novel, with England and the Sudan as the background, with Gary Cooper as the star: From fairly good to good in quality, but from good to very good in box office worth, because of the fame of the author as well as of the star.

HER MASTER'S VOICE, a domestic comedy, the play by Clare Kummer, with Bing Crosby and Mary Boland: From good to very good, both in quality and box office worth.

THE CASE AGAINST MRS. AMES, a murder-mystery melodrama, the *Colliers Magazine* story by Arthur Somers Roche: From very good to excellent in quality, but from good to very good in box office worth, unless a star such as William Powell were to take the leading part, in which case it should turn out a box office asset anywhere from very good to excellent.

NATIONAL VELVET, a horse-racing melodrama, the novel by Enid Bagnold: From fairly good to good in quality.

CARMEN, a tragedy, the novel by Prosper Merimee, and the opera by Bizet: Material only fair but because this time it will be produced as a musical picture its possible quality may be anywhere from good to very good, and its box office worth, if good names are used, anywhere from good to excellent. It was produced three times before—by Lasky, with Geraldine Farrar (1915), by Fox (1915), and by a German producer, brought to this country by First National (1921), releasing it as "Gypsy Blood."

THE OLD MAID, an emotional domestic drama, the stage play by Zoe Atkins, based on the novel by Edith Wharton, to be produced by Ernst Lubitsch as a big picture: From very good to excellent in quality.

EVERY NIGHT AT EIGHT, a comedy, with George Raft and Alice Faye: This picture has been produced; it was reviewed in the August 2 issue: Good entertainment, and possibly from good to very good as a box office asset, the results in each theatre depending on the popularity of Mr. Raft.

Contract Terms

(1) Paramount is using two forms of applications for a contract. The one is distinguished from the other by the fact that the schedule is headed by the title "Group S-7," and gives the maximum number of pictures, which is 65; it also excludes De Mille's "The Crusades" and the six westerns Paramount is releasing under the brand "Valley Westerns." The other form does not mention any number of pictures whatever.

Both forms contain space for inserting the number of pictures licensed and the number offered.

Since both forms contain a cancellation provision, if the exhibitor should not insert in the blank space opposite "Number of Pictures offered....." the same number of pictures as in the blank space opposite "Number of pictures licensed.....," he may lose the right to cancel one out of each ten pictures, unless, of course, he specifies in the contract the number of pictures he reserves the right to cancel out of the total number that may be delivered.

The following provisions are contained in "Group S-7" form:

(1) The first two lines under "CLASSIFICATIONS" read as follows:

"Distributor shall have the right to designate from time to time, to the foregoing classifications the motion pictures licensed hereunder, regardless of the classifications thereof made by the Distributor under any other license agreement."

Because the meaning of this provision is obscure to me, I sought an interpretation from the Paramount Home Office. Up to the time I was ready to send this editorial to press it was not given to me. I hope to print it in next week's issue.

(2) If the exhibitor should cancel under his ten per cent cancellation privilege any picture that has been designated by the distributor to any of the classifications specified in the schedule, the distributor shall have the right

(Continued on last page)

"After the Dance" with Nancy Carroll and George Murphy

(Columbia, July 26; time, 60 min.)

Fair program entertainment. The plot is occasionally far-fetched, but it holds the attention pretty well throughout. Music and dancing are worked into the story in a way not to retard the action. The solo dancing by George Murphy should appeal to the masses. There is a demoralizing angle caused by the blackmailing tactics of Thelma Todd. Another unpleasant feature is that Murphy is an escaped convict, and although one feels sympathy for him, the fact that he defies the law is to his discredit. Except for one or two fairly exciting situations, such as the one in which a few convicts escape from the prison, the action moves along at a somewhat slow pace. The romantic interest is pleasant:—

Murphy, a night club entertainer, is arrested for the murder of a man who had tried to force his attentions on his dancing partner, Thelma Todd. The murder was accidental but Miss Todd refuses to testify and Murphy is convicted and sent to prison. He hears that his mother is very ill and begs the Warden to permit him to go to see her but the Warden refuses. Murphy, a trustee whose duty is to drive a truck out of the prison at certain periods, plans to escape and see his mother. When he drives the truck out he is not aware that two other prisoners were hidden in the back. At the point of a gun he is forced to drive at a fast speed; this causes an accident. The two convicts are killed, and Murphy's assistant wounded. He begs Murphy to escape. Nancy Carroll, a night club performer, befriends Murphy, not knowing of his past. She procures employment for him as her dancing partner and in a short time they become favorites. Thelma Todd, working at the same night club, blackmails Murphy under threat of exposing him. When he refuses to further accede to her wishes she calls the police department and detectives arrive. Murphy is arrested. Miss Carroll, who had fallen in love with him, promises to wait until he serves the remainder of his sentence.

The story is by Harrison Jacobs, the screenplay by Harold Shumate, the direction by Leo Bulgakov. In the cast are Jack LaRue, Arthur Hohl, Thurston Hall, and others.

Because of the blackmailing angle it is unsuitable for children or adolescents. Adult entertainment. Suitability, *Class B*.

"This Woman is Mine" with Gregory Ratoff

(Paramount, July 12; running time, 68 min.)

Just a fair program melodrama. It provides some thrills in the situations showing Gregory Ratoff, a lion tamer, entering the cage to put the lions through their tricks, the most exciting one being in the closing scene where he, in order to regain his popularity by doing a new stunt, enters the cage with his hands handcuffed behind his back. But since Ratoff portrays an unpleasant character, a willful man who forces a young girl to repay his kindness to her by marrying him, one does not feel sympathy for him, and the fact that he purposely goes to his death because he had found out that his wife was in love with some one else does not stir one's emotions. The action is somewhat slow, except in the circus scenes, which are colorful and fairly exciting. None of the characters do anything to awaken one's sympathy. The picture was made in England, and there are no outstanding names for box-office value. The sound is poor.

The story is by Gregory Ratoff, the screenplay by Fred Thompson, the direction by Monty Banks. In the cast are Benita Hume, Katherine Sergava, Richard Bennett, and others.

Not for children or adolescents. Harmless for adults. Suitability, *Class B*.

"Alice Adams" with Katharine Hepburn and Fred MacMurray

(RKO, August 23; time, 99½ min.)

Exceptionally fine entertainment both in production and acting. Katherine Hepburn, in her portrayal of the wistfully pathetic small town young girl, surpasses anything she has ever done. There is deep human appeal in the story, moments of tender pathos, romance, and comedy. Every young girl in similar circumstances should feel as if her own life story were unfolded because of the realistic way in which it is told: every woman will go through all the

pangs of loneliness and disappointment that Miss Hepburn suffers. Although one cannot refrain from hearty laughter during the dinner party scene in which everything goes wrong just when Miss Hepburn wanted to make a good impression with Fred MacMurray, one has a feeling of pity for her because of the unhappiness it causes her. One feels it also for her father (Fred Stone), a gentle man who was content with his lot in life but could find no peace in his home because of his wife's constant nagging about his lack of ambition. Every one in the cast fits his or her part to perfection. It is entertainment that should be enjoyed by all.

The story revolves around Miss Hepburn's family. They are poor and she finds it difficult to keep up with the other girls of the town. She is excluded from parties and when she is invited to one she is made even more unhappy because of the condescending way in which she is treated. At one party she meets MacMurray, attractive and wealthy, and is in ecstasy when he asks her to dance with him. She tries to impress him with her social position, and makes up all sorts of "tales." A few days later they accidentally meet again and he asks to call. Their friendship ripens into love and her mother tells her that it is time to invite him to dinner. The dinner is a failure and Miss Hepburn feels that all is lost. Interpreting MacMurray's silence for contempt she asks him to leave. To add to her misery her father, Fred Stone, tells her that her brother had stolen \$150 from his firm and would probably be put in prison. The boy's employer, Charles Grapewin, for whom Stone, too, had worked for a long time, leaving him at the insistence of his wife to go into business for himself, calls at the house and tells Stone that he is opening a factory in opposition to his because he feels that he, Stone, had no right to use the glue formula. A quarrel ensues during which Stone tells Grapewin he was as much entitled to it as Grapewin, because he had put years of work and study into perfecting it and since it was not patented he could use it. By tactful handling of the situation Miss Hepburn brings about a reconciliation between her father and Grapewin, and they make plans to go into business jointly. She goes out on the porch to dream over her lost love, and finds MacMurray there. He had heard everything but it did not matter to him. He loved her and asked her to marry him.

The plot was adapted from the novel by Booth Tarkington; the screenplay is by Dorothy Yost, Mortimer Offner and Jane Murfin. George Stevens is the director and Pandro S. Berman the producer. In the cast are Evelyn Venable, Frank Albertson, Ann Shoemaker, Grady Sutton, Hedda Hopper, and others.

Excellent for everybody. *Class A*.

"Top Hat" with Fred Astaire and Ginger Rogers

(RKO, [1935-36] September 6; time, 99 min.)

Excellent! There is no doubt that it will satisfy the Astaire-Rogers fans perhaps as much as their other pictures, for it has everything that they enjoy—fine dancing by Mr. Astaire and Miss Rogers, good music, good comedy, lavish sets, and romance. Although the story is flimsy it is in every other respect outstanding. Some of the situations, particularly those between Edward Everett Horton and his butler Eric Blore, provoke hearty laughs. It is the sort of picture that leaves one with a happy feeling and the satisfaction of having seen something really good:—

Miss Rogers and Astaire fall in love with each other but since she mistakes him for the husband of her old friend, Helen Broderick, she avoids his attentions. He cannot understand her actions and pursues her even more intently. There arise many complications. These convince Miss Rogers even more of Astaire's perfidy. In order to forget him she marries Erik Rhodes, an excitable Italian dress designer, just as Astaire had found the cause of her strange action toward him. He arranges matters so that the couple are separated on their marriage night. The situation is saved when Blore, who had followed Horton's instructions to trail Miss Rogers, confesses that the marriage was not genuine since it had been performed by him, posing as a minister. This brings joy to both Astaire and Miss Rogers, and they marry.

The story is by Dwight Taylor, the screenplay by Mr. Taylor and Allan Scott. Mark Sandrich is the director and Pandro Berman the producer.

There are a few suggestive remarks but it is doubtful whether children or adolescents will understand them because of the clever way in which they are brought out. Excellent for all. *Class A*.

"Harmony Lane" with Douglass Montgomery, Evelyn Venable and Adrienne Ames

(Mascot, August 25; time, 84 min.)

"Harmony Lane" is fine entertainment; it should have universal appeal, because of its heart-warming quality, of its music which is familiar to both young and old, and of a story that has so much pathos that on several occasions one is moved to tears. The plot has been based on the life story of Stephens Collins Foster, the eminent composer of popular ballads, and although his lot was an unhappy one, the picture does not leave one depressed. The reason for this is that the Foster compositions, such as "Oh, Susanna," "The Old Folks At Home," and many others, are played throughout, relieving the heavy atmosphere created by the tragedy in Foster's life. One of the most pathetic situations is that in which Montgomery, who portrays the role of Foster, broken in spirit, unkenpt, and in a drunken condition, is visited by Evelyn Venable, whom he had always loved, and is ashamed to have her see him in that condition. Another situation that stirs the emotions is the one in which Montgomery dies. The love affair is charming:—

Montgomery, a musician, is forced by his family to go out of town to work as a bookkeeper in a commercial firm. Miss Venable, his sweetheart, promises to wait for him but in a short time she marries some one else. Heartbroken, he gives up his work to devote all his time to composing and soon his songs are sung all over the world. He marries Adrienne Ames, but their marriage is a failure. His only joy is in the companionship of his daughter. Eventually he learns that the reason why Miss Venable had married another man was because she had believed malicious lies told to her by Miss Ames, who wanted to marry Montgomery herself. He and Miss Ames separate and he goes to New York where for a few years he works hard composing and sending money to his wife. He had never stopped loving Miss Venable and tells her so when a few years later he meets her again. After a time Montgomery finds that he cannot compose any more. Broken in spirit, penniless, and miserably unhappy he promises to go to a benefit performance that was to be given in his honor. But he meets with an accident and dies on the night the performance is given.

The plot has been based on the story by Milton Krims. The screenplay is by Joseph Santley and Elizabeth Meehan. Joseph Santley directed it. In the cast are Joseph Cawthorn, William Frawley, Lloyd Hughes, and others.

Excellent for the family. *Class A*, in suitability as well as entertainment values.

"Hot Tip" with James Gleason and Zasu Pitts

(RKO, August 16; time, 69 min.)

A fair racing melodrama of program grade. The only interesting part is really the racing scenes; the story itself is slow, and the doings of the characters are not of great importance. Jimmy Gleason becomes tiresome after a while, for one bad habit—betting on horse races. The first time he wins is toward the end, this being the object of the story:—

Jimmy Gleason is a good husband to Zasu Pitts except for one bad habit—betting on horse races. The first time he borrows \$100 from Zasu but he loses it and ever since that time Zasu reminded him of it. He borrows two hundred dollars from their daughter's boy friend, who was trying to save enough to marry; Jimmy had assured them that this time he would win. But all his studies of racing charts and all his knowledge of the performances of the different horses go to nothing when he is about to bet; overheard conversation makes him forget all that and bet on a horse which he was made to believe would be a sure winner. He loses. Ashamed to return home he roams around the streets and comes upon a man with a fine thoroughbred but with no money to enter him. Jimmy mortgages his lunch stand to two different persons to raise enough money to enter the horse. This gets him into trouble, because the lenders go to the sheriff to have him arrested. But Jimmy manages to stay their wrath until after the race. Their horse wins and they get a big purse. They satisfy all the claims against him and he becomes a hero, not only to the world, but also to his wife.

The plot has been founded on an original story by William Slavens McNutt. Hughie Cummings and Oliver Cooper wrote the screen play, Jimmy Gleason and Ray McCarey directed it. William Sistrom is the producer. Some of the others in the cast are Russell Gleason, Arthur Mayer, Willie Best and Arthur Stone. Mr. Stone is presented as an effeminate person and his comedy is sickening. There was no need for it.

Because of the character of Arthur Stone, the picture can hardly be presented to family audiences, and is not suitable for a Sunday showing. Adults may not object to it. Suitability, *Class B*.

"Page Miss Glory" with Marion Davies, Pat O'Brien and Dick Powell

(Warner Bros., [1935-36] September 7; time, 92 min.)

Despite a lavish production and hard work by all the members of the cast, "Page Miss Glory" never rises much above the level of fair entertainment. But the action is fast, and it might appeal to those who are not particular about story material. Both Marion Davies and Dick Powell are miscast in their respective roles, and are forced to behave in a manner unsuited to them. Some situations are comical. The situation in which Pat O'Brien is cornered by newspaper men who demand the appearance of "Miss Glory," when in reality there is no such person, is one of them. But they are few and far between, and for the most part the comedy consists of shouting. Since the plot is based on a deception perpetrated by the leading characters one is not in sympathy with them. The romantic interest is not particularly appealing because it has been burlesqued.

The story revolves around the trick played by Pat O'Brien in a beauty contest. By making a composite picture combining all the beautiful features of several motion picture stars, he wins the \$2,500 prize. But he is placed in an embarrassing position when newspaper men begin demanding interviews with the beautiful "Miss Glory" as he had named her. Eventually he is compelled to take Marion Davies, a chambermaid in the hotel where O'Brien was living, and by dressing her gorgeously, to present her to the world as Miss Glory.

The plot was adapted from the stage play by Joseph Schrank and Phillip Dunning. Delmer Daves and Robert Lord wrote the screenplay. Mervyn LeRoy directed it, and Robert Lord is the producer. In the cast are Mary Astor, Frank McHugh, Lyle Talbot, Patsy Kelly, Allen Jenkins, and others.

Suitable for children, adolescents, and Sundays. *Class A*.

"Champagne for Breakfast" with Hardie Albright

(Columbia, July 19; running time, 68 min.)

A fair program picture. Parts of the picture are entertaining because of the laughter provoked by the antics of Mary Carlisle, who is always getting drunk, and of Sidney Toler, a racetrack follower, who thinks he has a system of betting—he invariably loses. One is held in suspense in the closing scenes when Albright, a young lawyer, is shown unable to find a brief case containing valuable papers with which he could prove that his client, Miss Marsh, and her sister were the rightful owners of a ranch. Bradley Page's plan to get the ranch is thwarted at the last moment by the appearance of Toler who had borrowed the brief case and had used it as collateral in order to get money to bet on a horse. One is glad to see Miss Marsh and Albright brought together in the end.

The story is by E. Morton Hough, the screen play by George Waggoner and Melville Brown directed it. In the cast are Mary Carlisle, Joan Marsh, Lila Lee, Sidney Toler and others.

Unsuitable for children, adolescents, or Sundays; harmless for adults. Suitability, *Class B*.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Adventurous Knights," "Alice Adams," "Atlantic Adventure," "Bonnie Scotland," "Bright Lights," "Code of the Mounted," "Dressed to Thrill," "Every Night at Eight," "Hop-Along Cassidy," "Hot Tip," "Manhattan Moon," "Outlawed Guns," "The Outlaw Tamer," "Page Miss Glory," "Pursuit," "Red Heads on Parade," "The Rider of the Law," "Steamboat 'Round the Bend," "The 39 Steps," "Trenck (German)," "We're in the Money" and "Western Frontier."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "The Black Room," "China Seas," "Diamond Jim," "Jalna," "Murder by Television" and "Without Regret."

to put in that picture's place any other picture from those contracted for upon the same terms as the cancelled picture, the intent being to keep the same number of pictures agreed to for any classification.

(3) The license fees are not average license fees; therefore, the exhibitor has no right to demand an adjustment of the prices if he agreed to a "lump" sum of money for all the pictures and the distributor (a) allocated the prices himself, and (b) failed to deliver some of the low classification pictures, even though by such a procedure the "average" the exhibitor had figured originally is raised.

The following terms are contained in both forms:

(1) In case the exhibitor charged lower admission prices than the minimum prices provided for in the contract, the distributor may: (a) terminate the license of the motion picture exhibitor as well as of all the remaining pictures of the contract, retaining the right to recover damages; (b) reduce the exhibitor's clearance if clearance is provided for in the contract; (c) if no clearance is provided for, withhold each picture for a period not to exceed sixty days after the day on which the exhibitor is supposed to be entitled to such picture; (d) demand that the exhibitor, on percentage pictures, give to the distributor an accounting, not on the moneys actually taken in at the box office, but on the moneys that should have been taken in had the agreed prices been charged.

(2) If the exhibitor has any other contracts with the distributor and he should fail to carry out the terms of any of such other contracts, the distributor may declare this contract breached, reserving the right to apply any of the remedies provided for in the contract to safeguard his rights.

(3) The distributor reserves the right to send any of the pictures C.O.D., or to attach a C.O.D. on any picture paid for to the extent of the amount such exhibitor owes to the distributor for any other picture or item.

(4) If a picture calls for a three-day showing and the exhibitor should book it for only two days, he loses his rights to the third day, and cannot bring it back unless he makes a new agreement, paying an additional fee.

CANCELLATION PROVISION: The cancellation clause of the Paramount contract, of both forms, is the same as the cancellation clause in the defunct Code, except that some of the wording is different—the meaning is the same.

Under this provision, the exhibitor is entitled to cancel one out of each ten pictures, provided he is in good standing, and provided he gives his notice of cancellation within fourteen days after the picture is released in the territory from which he is served. This makes it necessary for each contract holder to watch the release of pictures.

The cancellation right is cumulative, but the wording is still as confused and the meaning just as obscure as it was in the Code. For this reason it would be preferable for each exhibitor to specify in his contract the number of pictures he expects to cancel out of the total number that will be delivered.

Like the contracts of all other distributors, this contract contains an optional arbitration provision, which may become effective only if the exhibitor should sign in the space provided for under "OPTIONAL ARBITRATION CLAUSE."

Those exhibitors who have had experience in the system of arbitration that has been in vogue ever since the Hays arbitration system was declared illegal by the courts need no advice from this paper as to whether they should sign the arbitration provision or not, but those who have not had such experience may try it once to find out how it works out. The least it can do will be to prevent costly court litigation.

SOME THOUGHTS ABOUT TRAILERS

One of the pieces of information that I was able to learn from the Questionnaire sent to the exhibitors of the United States last April is the fact that not all those who bought either First National and Warner Bros. or Metro-Goldwyn-Mayer features had to buy their trailers. Here are some facts for your guidance:

First National-Warner Bros.

The total number of exhibitors who reported as having bought the 1934-35 product of either First National or Warner Bros., or of both companies is 420. Of these—

233, or 55.50%, bought all the trailers;

132, or 31.40%, did not buy any trailers; and

55, or 13.10%, bought trailers in varying numbers: two exhibitors, practically all; one, two-thirds; one, 40; one, 36; two, 30; two, 26; one, 25; seven, one-half; three, 20; five, 10; one, 5; five, "optional"; one, if he chose; one, "No!" but could get any number of them at \$1.50 a trailer; seven, "part; one, "some"; ten, "on specials"; and four, on percentage pictures.

Even if we were to count the number of those who bought trailers in varying numbers with the number of those who bought them all, we find that the ratio is 133 to 288; that is, the number of those who did not buy any trailers to get the features was about one-half the number of those who bought them.

Metro-Goldwyn-Mayer

The total number of exhibitors who reported through the Questionnaire as having bought MGM pictures was 372. Of these—

231, or 62.10%, had to buy all the trailers;

127, or 34.10%, did not buy any trailers; and

14, or 3.80%, bought trailers in varying numbers: two, practically all; one, 30 (at \$1.50 each); one, 10; two, for Sunday pictures only; one, part; one, on percentage pictures only; two, on specials only; two, "optional"; one, "sold separate"; and one reported: "Tried hard to sell," but did not indicate whether the salesman was successful or not. It is assumed that he was unsuccessful.

If we were to add the 14 to the 231, we get the ratio of 127 exhibitors who did not buy any trailers to get the MGM features as against 245 exhibitors who bought trailers; that is, more than one-half the number did not have to buy any trailers.

These figures indicate that the talk about your having to buy either the Vitaphone or the MGM trailers to get their features is a myth—a tale. It is my belief that neither MGM nor Warner-First National will turn down your contract if you should refuse to buy any trailers.

What I fear about the trailer situation is this: I have been told by reliable persons that neither Vitaphone nor MGM is making any profits at present out of their trailer service; they are able to show profit only because they do not charge any studio or exchange overhead. I am not in a position to know how accurate are these statements. If true, then in time they will have to raise the prices of the trailers to break even, even if they do not make any profit. When this comes to pass, the other distributors, in a desire to obtain their share of the revenue from trailers, may decide to go into the trailer business themselves. And the kind providence have mercy upon you when all the trailer service is furnished you by each individual distributor.

THE EFFECT OF WILL ROGERS' DEATH ON THE INDUSTRY AND ON FOX

The death of no other person in recent years created so much sorrow in the United States as did that of Will Rogers. Here in New York, the sad accident was the talk everywhere.

The motion picture industry has one other reason besides the sentimental to be sorry for—the commercial. Mr. Rogers was one of the best box office assets in the United States and in many other parts of the world, and his loss leaves a void that is hard to fill immediately.

The death of Mr. Rogers also creates a problem for the Fox organization and for such exhibitors as have already bought Fox product. The prices these exhibitors paid were based on the pictures of the two stars—Will Rogers and Shirley Temple. By the elimination of the one star these exhibitors are finding themselves holding contracts with prices that are altogether out of proportion with the value of the program that will be delivered.

I have a letter before me from an exhibitor who feels that he is entitled to a readjustment of his contract. There are, no doubt, other exhibitors who feel likewise.

The Fox Film Corporation is, of course, protected legally by the Fourteenth Clause, which absolves the distributor from his failure to deliver any picture if such failure has been occasioned by causes beyond his control. But fairness requires that the Fox company make voluntary adjustments so that it may keep the exhibitors' good will.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, AUGUST 24, 1935

No. 34

FOX FILM CORPORATION STUDIO
HOLLYWOOD, CALIFORNIA

August 14, 1935.

Mr. Pete Harrison
HARRISON'S REPORTS
New York, N. Y.

Dear Pete:

I read your HARRISON'S REPORTS, particularly the issue of August 10th and feel duty-bound to complain about several statements in this issue and also several statements in the July 27th issue.

You most assuredly have a short memory if you fail to recall that I served at Warner Bros. for ten years. During the last five years I alone and single-handed managed Warner Bros. and First National and supervised an average of fifty pictures per year, still finding time each year to contribute four or five original stories, among them 42nd STREET, UNION DEPOT and a few fairly successful films. Of course, I cannot expect to go away for four or five months' vacations each year as I have done during the existence of 20th Century Pictures, but to me the job of handling an entire studio's output from a supervisory capacity is certainly no more difficult than specializing in a few important pictures.

In the first place, I have many more assets and I am enabled to purchase many more assets from the standpoint of writers, directors, associate producers and capable assistants. You state that I will be unable to devote as much time to Will Rogers and Shirley Temple as Mr. Sheehan did. I would like to call to your attention the fact that Mr. Sol Wurtzel produced the following Will Rogers pictures, which were his most successful ones: JUDGE PRIEST, LIFE BEGINS AT FORTY, STEAMBOAT 'ROUND THE BEND, HANDY ANDY. Mr. Edward Butcher produced IN OLD KENTUCKY. These gentlemen are now under contract to 20th Century-Fox.

Now we come to the subject of Shirley Temple. The picture that brought Shirley Temple to the position she now enjoys was made, not in the Westwood Studios, but at the Fox Western Avenue Studio, by Sol Wurtzel. It was called BRIGHT EYES. Since then her most successful picture was THE LITTLE COLONEL which was made by Buddy DeSylva who has just signed a long-term contract to become one of our associate producers. I feel sure if you would sit down and reconsider your analysis of the Temple-Rogers situation, you will most assuredly revise it.

Please don't get the idea that I am endeavoring to take anything away from Mr. Sheehan's management of the Fox producing company, but these are actual facts and you have misstated them, and I feel, because you are in my opinion very fair and honest, you would like to know the real lowdown on the situation.

I also call to your attention the fact that the scenarios of eight of the twelve 20th Century Pictures for 1935-36 release were already completed and in shooting script form before the consolidation was announced. Therefore, we came to the Fox Studio

with two-thirds of our program practically in the bag.

Right now three of the pictures are actually being photographed: METROPOLITAN, THANKS A MILLION and MAN WHO BROKE THE BANK AT MONTE CARLO.

I am sure that in six months from now you will have to admit that the entire general tone of 20th Century-Fox pictures will show a definite improvement at the box office and in quality. It is our positive determination to put no picture into production henceforth, regardless of the cost, unless it has, in our opinion, the scenario and cast requirements to make it a success. In other words, we refuse to be satisfied in allowing Shirley Temple and Will Rogers to carry a program of fifty pictures. We are determined to bring at least fifteen more pictures up to the level of the Temple-Rogers grosses and elevate the other pictures to a position where they may at least show a healthy return for the exhibitor and the producer. This is no idle sales talk on my part; as you know I realize that the final results of our plans and program will have to eventually be accounted for at the box office, so I warn you to get on our bandwagon as 20th Century-Fox is a company that is going a long, long way in the motion picture business.

Best regards,

Sincerely,

DARRYL F. ZANUCK.

P.S. You were right about CALL OF THE WILD. No doubt you have seen the business that it is doing everywhere, in fact held over in almost every key spot and doing a bigger gross to date than we enjoyed either with ROTHSCCHILD, BOWERY or MISERABLES. D. F. Z.

THE INDIANA EXHIBITORS' BULLETIN

The August number of the Bulletin that is published by Associated Theatre Owners of Indiana (444 North Illinois St., Indianapolis) contains articles on the following matters:

AUTOMATIC RENEWAL OF NEWS-REEL CONTRACTS: By this article the editor urges the exhibitors to examine their newsreel contracts with a view to cancelling them, if such is their intention, before they are overtaken by its cancellation limitations. Some contracts require a notice of thirty days, while some require sixty days. Unless the exhibitor cancels his contract before the sixty or the thirty (as the case may be) days have passed, the contract renews itself automatically and they are bound for one more year.

ARBITRATION: The respective item reads as follows:

"Exhibitor organizations everywhere are urging their members to sign the ARBITRATION CLAUSE of the contracts before them. Remember, this ARBITRATION CLAUSE MUST BE SIGNED SEPARATELY AND IN ADDITION TO YOUR REGULAR SIGNING AT THE BOTTOM OF THE REGULAR CONTRACTS. We think you should sign this—and if you are ever notified that the exchange wants to

arbitrate some dispute, get in touch with us at once and do not let an arbitration go by default."

HARRISON'S REPORTS believes in the principle of arbitration. What it fought was not arbitration but the Hays system of arbitration, which was in vogue before Judge Thacher rendered his famous decree, being upheld by the U. S. Supreme Court. That system was, as you well remember, controlled by the Hays association. Often this association went so far as to advise the distributor members of the arbitration boards how to vote. Few of you have forgotten, I believe, the withdrawal of the Detroit and of the Minneapolis exhibitor arbitration members from the board, calling the attention of Will Hays to certain acts on the part of his subordinates, the effect of which was to prejudice the deliberation of the distributor arbitrators, at least in those zones.

To the oral protests of this writer to Mr. Hays the reply was given that outsiders cannot arbitrate motion picture industry disputes because they do not comprehend its complicated problems.

But what had justice to do with it? Whether outsiders understood the industry's problems, arbitration, as carried on at that time, was unfair and contrary to the laws of the United States. HARRISON'S REPORTS has lived to see the day when this arbitration system was condemned by the courts as illegal.

The present system is not illegal, for the arbitrators, instead of being appointed by persons who had no part in the dispute, are appointed by the two parties to the contract—one arbitrator by each party, and the two arbitrators elect the umpire. Such a system is fair, and should be tried by all those exhibitors who have not yet tried it and who want to avoid the cost of court litigation, and who wish to see their disputes settled immediately.

An arbitration agreement of this kind lasts 1 year—it does not overlap the next contract, and cannot be employed as a collection agency, as was the case with the Hays arbitration system. I remember cases involving amounts as low as one dollar, not arbitrable because they were debts not denied by the debtors, arbitrated. The frequent criticism made of those tactics did not prevent the distributor side from continuing the practice.

But there is always a day of reckoning; and that day dawned for the Hays arbitration system when the courts of the land declared it illegal.

The present arbitration system is not the same; it is, as said, equitable and a disputant has a chance to get justice.

Exhibitors who feel that a given distributor may be unfair to them should have an additional reason for signing the arbitration clause: an arbitration board cannot help doing justice to their complaint in case that distributor breached the contract. And no distributor can afford to have it said that his representatives continually breach the terms of their contracts with exhibitors.

HAVE EVERYTHING PUT IN WRITING: This is another item that the Indiana exhibitors' bulletin treats on. Frequently exhibitors take the word of a salesman as to certain concessions or privileges but they do not insist that those promises be put into writing. Every exhibitor should remember that the contract contains a clause against such a procedure—it does not recognize any promises unless they are contained in the contract. If the salesman should try to impress you with the fact

that he has never broken his word to you, your reply should be that if he should be transferred or removed from his position, you will have no recourse. Besides, playing a picture without written authorization from the owner is a violation of the copyright law and subjects the violator to severe penalties.

MORE QUICKIES TO BE MADE BY ALL THE DISTRIBUTORS: The article reads as follows:

"In the past, you have been told at the beginning of each buying season that this year everything would be 'bigger and better.' This year there seems to be no secret that a larger amount than ever before will be 'quickies.' Read the quotation from the New York *Sunday Times* of June 23, 1935, entitled 'Hollywood on the Wire,' written by Douglas W. Churchill, the *Times* correspondent in the producing centre:

"'Conflicting emotions and aims have this mildly addled industry in an even more bewildered state than usual. While the studios, for the first time in history, deliberately are planning inferior pictures to occupy the second spot on double bills, there is talk also of 'Hamlet' and 'Romeo and Juliet' and other 'class' productions. And further to offset the third-grade films, which will constitute almost half the year's product, considerable is heard of cultural triumphs in color, provided the medium can be used at justifiable costs.'"

HARRISON'S REPORTS advises the exhibitors not to be stampeded by this flowery talk of "cultural" films into signing unprofitable contracts. The many attempts at Shakespearean films in the past proved a financial failure and before they should let anyone convince them to the contrary let him show them that the masses will accept such films.

The Indiana exhibitors' Bulletin closes with the following admonition: "The above quotation re-emphasizes what we have said many times—be fair to the distributor, but be sure to be **FAIR WITH YOURSELF AND YOUR FELLOW EXHIBITORS BY NOT MAKING ANY SAP DEALS.** And this year—buy on the basis that more mediocre product will be delivered to you than ever before. And don't be in such a **RUSH** to buy 1935-36 product, unless you simply have to have pictures now. Experience has shown that you can buy with much more certainty and upon much better terms—if you take your time."

FEWER PRINTS, MORE PROFITS

It is a fact known well among exhibitors that the distributors have curtailed considerably the number of prints they put to work on each film now. The result is that many exhibitors are unable to obtain early dates for their pictures.

The reducing of the number of prints causes also another evil: when these prints reach the small town exhibitors they are in a deplorable condition.

You should think that the distributors, who all feel proud of the reputation their companies have gained as a result of incessant publicity, would be solicitous about such reputation and would see to it that it is not besmirched by bad prints. The public is entitled to a decent picture on the screen, and when the prints reach the exhibitors in a deplorable condition the public is not treated right.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, AUGUST 31, 1935

No. 35

An Appraisal of the 1935-36 Season's Pictures—No. 5 (And a Study of the Contract Terms)

Paramount

(Continued)

In last week's issue I stated that I asked Paramount to give me a definition of the first two lines under "Classifications," on the schedule, which read as follows:

"Distributor shall have the right to designate from time to time, to the foregoing classifications the motion pictures licensed hereunder, regardless of the classifications thereof made by the distributor under any other license agreement."

The explanation they have given me is this: A certain picture takes well in a theatre owned by one exhibitor and poorly in a theatre owned by another exhibitor. If the distributor saw fit to designate that picture to one theatre as a 35% picture and to the other either as a flat rental or as a percentage picture but in a lower classification, the exhibitor to whom that picture was designated as a 35% picture has no right to complain.

I challenge any court in the land to get such an interpretation out of the wording of that provision. But Paramount says it means that and nothing else, and the exhibitor who signs a Paramount contract must accept such a definition unless he takes his troubles to the courts and I doubt if any exhibitor would care to take such step. Even the arbitration board, in case the exhibitor signs the arbitration provision and an arbitration board is appointed, has to accept the meaning given to it by Paramount, for Paramount will insist that it has given the definition of the wording of that provision to the trade press and the exhibitor will have no leg to stand on.

Those of you who do not like this provision may strike it out, if the Paramount organization will stand for it.

RKO

This company is selling 46 pictures on the regular contract, to be identified by production numbers from 601 to 646. In addition, it is selling two Technicolor features, to be identified by No. 670 and No. 671.

Neither contract contains any description of the subjects that it intends to deliver. As a matter of fact, the contracts do not contain even titles. It is just like the Warner-First National contracts, which contain only numbers.

Some of the properties that will be used for the RKO pictures have been announced in the trade papers. They are the following:

PLOUGH AND THE STARS, dealing with the Irish rebellion of 1916, the stage play by Sean O'Casey, to be directed by Jack Ford: From very good to excellent.

GREEN MANSIONS, adventures in the Venezuela jungles, the novel by W. H. Hudson: From fairly good to good program.

THE OTHER PASSPORT, romantic and adventurous melodrama, unfolding in Italy, Switzerland and Paris, the novel by Harry McGrath. From fairly good to good.

THE RETURN OF PETER GRIMM, a drama dealing a great deal with the supernatural, the spirit of a dead man being shown communicating with the living through a little sensitive boy, the play by David Belasco, with Lionel Barrymore as the star: Very good for the classes; its value for the masses is doubtful. Fox produced it in 1926. The picture turned out excellent but appealed only to the "highbrows."

QUALITY STREET, sweet but sad romance, with the marriage long deferred, the play by James M. Barrie, with Katharine Hepburn as the star: From very good to excellent. MGM produced it in 1927, with Marion Davies; it turned out excellent entertainment and did very well at the box office.

THE RED KNIGHT OF GERMANY, a war melodrama, the biography of Baron von Richthofen, the German Ace of Aces, written by Floyd Gibbons: From very good to excellent.

A PORTRAIT OF A REBEL, a domestic drama, showing a young woman making her way in life, the novel by Netta Syrett. The book is very sexy but it will no doubt be cleansed: From fairly good to good.

OLD MAN MURPHY, a domestic comedy revolving around Irish characters, the stage play by Patrick Kearny and Harry W. Gribble: From good to very good.

IN PERSON, a comedy, in which a young film actress, in a nervous condition, follows a politician to the country, where he was to hide for a while until the demand for an investigation had blown over, and whom this actress eventually marries, the magazine story by Samuel Hopkins Adams. From fairly good to good.

THE BALLOON BUSTER OF ARIZONA, a melodrama with the World War as a background, the biography of Lt. Frank Luke, Jr., written by Norman S. Hall: From good to very good.

TWO O'CLOCK COURAGE, a murder-mystery melodrama, in which the chief character loses his memory for a while and then regains it, the novel by Gelett Burgess, with William Powell promised in the leading part: From fairly good to good entertainment, but a better box office attraction, its degree depending upon Mr. Powell's popularity in each theatre.

SYLVIA SCARLET, a domestic drama with considerable adventure and sex, and with England and many of the European countries including Russia and the Balkans as the background, touching partly with the period of war, the novel by Compton MacKenzie, with Katharine Hepburn in the leading part: From very good to excellent—excellent if the best material is chosen from the book.

FOLLOW THE FLEET, a romantic comedy, with a small New England village as the locale, and with "gobs" as the male characters, the stage play "Shore Leave," by Hubert Osborne, to be acted by Fred Astaire and Ginger Rogers (in accordance with the RKO announcement): From very good to excellent—excellent if RKO should make a musical comedy out of it.

MARY OF SCOTLAND, a historical drama, the stage play by Maxwell Anderson, with Katharine Hepburn as the star, to be directed by John Ford: Excellent, with an appeal mostly to cultured pictures-goers.

ALIEN CORN, a domestic drama, with considerable music, the stage play by Sidney Howard: From very good to excellent.

LOVE SONG, a drama (probably with some music) revolving around the life of a country girl who becomes a famous but temperamental actress, the novel by Rupert Hughes: From very good to excellent.

THE TUDOR WENCH, a costume drama revolving around Queen Elizabeth, the novel by Elswyth Thane (Mrs. W. Beebe): From very good to excellent for class audiences; but the picture is similar to "Mary of Scotland."

TOP HAT, with Fred Astaire and Ginger Rogers, a sort of musical. The picture has already been produced (reviewed in last week's issue): Very good entertainment, from very good to excellent box office asset.

Contract Terms

(1) The distributor reserves the right to designate a number of pictures to be inserted in the blank space at the time the exhibitor signs the application, to be played on

(Continued on last page)

"The Crusades"

(Paramount-De Mille, no date yet set; 2 hrs., 6 min.)

If Saladin, the Saracene leader, were a typical Saracene at the time of the Crusades, then the undertaking of the Crusaders had no justification whatever, for Mr. DeMille has made Saladin a genuinely noble character and the leaders of the Crusade, all kings, mean and contemptible, jealous of one another, and losing no opportunity to undermine one another's influence. During a crucial moment, the soldiers of a rival king surround Richard the Lion Hearted, King of England, and would have exterminated him had it not been for Saladin, who had sent his men to save his life.

"The Crusades" is a boisterous spectacle, a massive one, but it is a "mechanical" picture: big bodies of soldiers, battling effectively. The picture reaches its noisiest and most bloody part in the siege of Acre, where the crusaders employ a huge mechanical scaffold on wheels to reach the defenders. A catapult from the top of this mechanical horse shoots balls of fire at the Saracenes. The Saracenes, on the other hand, throw many of the crusading soldiers over the great walls into the moat that surrounded them, to drown like rats. It is doubtful if a picture has been produced to this day where there was more deafening activity.

There is cruelty, too, even though not so much as there was in the "Sign of the Cross." One of the cruel situations is where C. Aubrey Smith, the pious Christian preacher, who had aroused Christendom to undertake the Crusade, is hoisted by the Saracenes on a pole, and arrows are shot into his body because the leaders of the Crusade did not show any inclination to retreat. The Holy Man urged them on to Jerusalem, even though this meant death to him.

The picture lacks real dramatic values, chiefly because it has been motivated wrongly. The spectator cannot see any reason why this Crusades should have been undertaken since Saladin, the Saracene leader, was a really noble character whereas the Christian kings were mean and contemptible. In matters of sex, Saladin shows them cards and spades: though he had Loretta Young, Queen of England, in his power, having carried her to his palace when he found her wounded, away from the camp of the Crusaders, he does not touch her. In fact he eventually sends her back to her husband, as sound as he had found her.

There is a love story, of course, between Wilcoxon, who takes the part of Richard, and Loretta Young, who becomes Queen of England, a concoction of Mr. DeMille himself. In the story, Richard, while leading the Crusaders through France, reaches the principality of Navarre. Lacking provisions, he is compelled to agree to marry Loretta, the princess, before her father would sell him any victuals. But he marries her by proxy, his proxy being his sword (a legitimate method of marriage in those days, according to the picture). Richard does not meet his wife until about the time he starts for his ships. When he finds out that the beautiful princess is his wife he forces her to follow him aboard, much against her will. This marriage naturally enrages the King of France, one of the leaders of the expedition, and intrigue begins. In time Richard falls in love with his wife and crowns her Queen of England. This brings about more intrigue, which nearly wrecks the Crusaders' undertaking.

The picture ends in a draw: Saladin agrees to let the Crusaders, with the exception of Richard, enter Jerusalem unarmed so that when they went back to their homes they might truthfully say that they entered Jerusalem.

The story was written by Harold Lamb, Dudley Nichols and Waldemar Young; it was directed by Cecil B. DeMille himself. Ian Keith, Katherine DeMille, Alan Hale, Montague Love, Lumsden Hare, William Farnum, Hobart Bosworth, and many others are in the cast.

Good for the family except for sensitive members. *Class A.*

Paramount is releasing it as a roadshow picture.

"Annapolis Farewell" with Sir Guy Standing, Tom Brown and Richard Cromwell

(Paramount, September 6; time, 82½ min.)

Good! The United States Naval Academy, where "Annapolis Farewell" was photographed, is the background for the story, which should appeal to all types of audiences. The authentic atmosphere, and the fact that officers and midshipmen connected with the Academy actually appeared in the picture, makes the story realistic and, therefore, more

interesting. Although the plot is thin and there is no romantic interest, it has an inspiring quality, and is edifying entertainment for young persons. It shows the building up of Tom Brown's character, and the awakening in him of a spirit of service and thoughtfulness, qualities that he had always believed to be false sentiment. The most appealing character and the one who awakens the deepest sympathy is Sir Guy Standing, a retired Commodore, whose joy in life was to repeat stories of his glamorous career as the Commander of the U. S. Congress in the battle at Manila Bay with Dewey. The situations in which he tries to talk to the young men at the Academy to instil in them love for the service are pathetic because of the impatience and lack of understanding the boys show. The closing scenes are dramatic and touching, and should bring tears to one's eyes—Sir Standing, who had lost his reason when he heard that the ship he had once commanded was going to be used for target practice, rows out to the ship and boards it. Imagining himself back again in command he issues orders to imaginary subordinates when the bombing of the ship by the midshipmen starts; he thinks that the enemy is firing at his ship. The ship is struck and he sinks with it. It is this incident that makes Brown realize how little he had understood the spirit Sir Standing always spoke about. As a matter of fact he feels as if he had caused his death because he had been the one who had told him that the ship was to be sunk. There are many laughs provoked by the pranks the senior class play on the plebes, and also by the tricks the plebes play on one another. The performances are good.

The story is by Stephen Avery, the screenplay by Dale Van Every and Frank Craven, the direction by Alexander Hall. Louis D. Lighton is the producer. In the cast are Rosalind Keith, John Howard, and others.

Good for everybody. *Class A.*

"She Married Her Boss" with Claudette Colbert and Melvyn Douglas

(Columbia, September 19; time, 87 min.)

Very good! It combines comedy with human interest and holds the spectator's attention throughout. The story itself is not particularly novel, but because of intelligent direction and good acting it is made entertaining. Claudette Colbert awakens one's sympathy by her efforts to become friendly with her husband's family, particularly with his child by a former marriage. The method she pursues provokes hearty laughter. Edith Fellowes, who takes the part of the child, is excellent; she acts so realistically as a troublesome child that one feels like spanking her. But when she changes from a willful, disobedient child to a loving one, one's feelings are changed. There is excellent comedy throughout, especially so in the closing scenes when Miss Colbert drinks a little too much and shocks her husband by her unladylike behavior.

In the development of the plot Miss Colbert, an extremely efficient secretary, marries her employer, Douglas. He expects her to remain at her position but she has other plans. Her sister-in-law, Katherine Alexander, treats her as if she were a gold digger, and her husband's child Edith, listening to her aunt's suggestions, behaves in an unruly manner. She finally conquers them and runs the household in a manner she sees fit. But Douglas is annoyed at her. He feels she has let him down by not remaining in business and she tells him she will return. She goes to the new department store he purchases, sets everything in efficient working order, and then decides to go on a spree with a friend. They sit in the window of the store, drink liquor, and sing loudly, attracting attention. Newspaper photographers snap their picture and the next day front page stories appear about their escapade. Douglas is enraged and Miss Colbert tells him she is leaving him. She returns to her home to pack her clothes. Edith begs her not to go. Douglas, slightly intoxicated, tells her she is not going without him. He forces her into his car and then drives to the department store, picking up bricks on the way. Once he arrives at the store he starts throwing bricks, breaking all the windows. He tells Miss Colbert how much he loves her and suggests that they take a trip together. They become reconciled.

The story is by Thyra S. Winslow, the screenplay by Sidney Buchman. Gregory LaCava is the director and Everett Riskin the producer. In the cast are Michael Bartlett, Raymond Walburn, Jean Dixon, and others.

Suitable for children, adolescents, and Sundays. *Class A.*

"Mimi" with Douglas Fairbanks, Jr. and Gertrude Lawrence

(Alliance Pictures; running time, 84½ min.)

This has been adapted from the opera "La Bohème," and as entertainment it may satisfy class audiences; but it is too slow for the masses. Although the acting is good the players, with the exception of Douglas Fairbanks, Jr. and Gertrude Lawrence, are practically unknown to American audiences. It is a costume picture, with a plot that offers little novelty; occasionally it is risqué. Miss Lawrence awakens one's sympathy by her devotion to Fairbanks, and the closing scene, in which she dies on the night of his success, stirs the emotions. Otherwise, the characters are not of the type to appeal to the general run of picture-goers. The background is Paris.

The story revolves around a group of artists who have talent but are unsuccessful. Miss Lawrence, formerly the mistress of a well-known actor, leaves him and joins this artistic group, willingly living in a garret with them. She becomes Fairbanks' mistress and is divinely happy. Owing to her influence on the group they all work diligently and with good results. Fairbanks' play is accepted by the National Theatre, and an early date is set for rehearsal because of the insistence of the leading lady, who was attracted by Fairbanks. She asks him to call at her apartment. Miss Lawrence is a little jealous and Fairbanks, in order to prove his love, does not keep his appointment. This angers the leading lady and the play is indefinitely postponed. Fairbanks meets her again at a ball and when he tells her about his struggles and his love for Miss Lawrence she promises to help him. At the same ball Miss Lawrence meets her former lover and he tells her she is standing in the way of Fairbanks' success. She runs away, leaving no word. A friend finds her very ill in a hospital, and tells Fairbanks of this. He brings her back and takes care of her. She is unable to attend the opening night's performance because of her illness. Fairbanks rushes home to tell her of his great success. But he is too late; she had died.

The scenario and dialogue is by Clifford Grey, Jack Davies, Jr. and Denis Waldock. Paul L. Stein directed it. In the cast are Diana Napier, Harold Warrender, and others.

Unsuitable for children, adolescents, or Sunday showing. Strictly adult entertainment. Suitability, *Class B*.

"Bonnie Scotland" with Stan Laurel and Oliver Hardy

(MGM, August 23; time, 80 min.)

This might have been funny as a two-reel comedy, but stretched to feature length material it lags, and is boring in its serious spots. Parts of it are very comical; as, for instance, the situation in which Laurel and Hardy devise a clever scheme to cook in their room, an act forbidden by the landlady. Another comical situation is that in which Laurel, unable to keep in step while marching with his regiment, forces each one to change his step so as to fit in with his. But instead of permitting the comedians to appear more often, the script calls for a serious story, which incidentally is trite, and in which they have not very much part. But whenever they do appear they are certain to make the audience laugh:—

Laurel and Hardy arrive in Scotland to claim an inheritance supposedly left to Laurel. But they are disappointed when they find that it consists of a bagpipe and a snuff box. Left without funds, they notice an advertisement in which a suit of clothes is offered free. They go to the address given but instead of going to the clothier they go to another office and sign some papers, only to find that they had joined the Army. They are sent to India, along with William Janney, a young clerk who was in love with June Lang, an heiress who had been sent to India to be near her guardian, an Army officer. Janney is disappointed when he arrives to find that June had become engaged to her guardian. He does not know that this had been brought about by the guardian's scheming sister, who had kept Janney's letters from Miss Lang. The truth comes out eventually and the young couple are united. Laurel and Hardy are sent out to fight and unwittingly bring about the enemy's defeat.

The story and screen play is by Frank Butler and Jeff Moffitt. James W. Horne is the director and Hal Roach the producer. In the cast are Anne Grey, Vernon Steele, James Finlayson, and others. (Coast review.)

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"The Return of Peter Grimm" with Lionel Barrymore

(RKO, Sept. 13; running time, 82½ min.)

A deeply appealing picture. There are situations that touch one's heartstrings. One of such situations is where George Breakstone, a boy about twelve, is ill from heart trouble and Lionel Barrymore's spirit communicates with him and makes his wishes known to his friends and relatives. The death of the little boy is heart-rending. There is considerable comedy in the conversation carried on by the spirit of Lionel Barrymore. He makes many wisecracks, which seem to be effective upon people:—

Peter Grimm, a kindly old man, owner of fine flower gardens, wants Catherine, his ward, to marry Frederick, his nephew, who he thinks is a fine young man but who really is a scoundrel. He exacts from her a promise that she will marry him. Dr. MacPherson, his personal physician, exhorts Peter not to eat or smoke too much on account of the condition of his health. Dr. MacPherson tries to induce Peter to enter a pact with him to the effect that the spirit of whoever should die first should return to earth to communicate with the living. Peter laughed off the idea but to please him he agreed. Peter had befriended a little boy, William, whose father was unknown, but whose mother used to work for him. William's heart is very weak, and he is cautioned not to run or overexert himself. Frederick returns from abroad and Peter is joyful; but Catherine is sad because she loves James Hartman, Peter's secretary, a fine young man. Peter overhears some neighbors of his talking about the precarious condition of his health. The boy overhears it, too, and is heartbroken. Peter dies and Catherine refuses to listen to James' pleas and determines to carry out her promise to Peter by marrying Frederick. But Peter's spirit, freed from the mortal body, is able to see things clearly and the character of his nephew becomes known to him. He then tries to communicate with the living to prevent the marriage. Through William, who is seriously ill, Peter is able to convey information to Dr. MacPherson, who, by interrogating Frederick closely, exacts from him the truth about William's mother—that he had run away with her and then abandoned her, and that William is his child. He compels him to give up the idea of marrying Catherine. The spirit of Peter also leads Dr. MacPherson to the family Bible, where he had written his will, making everything over to his beloved Catherine and to her husband. Catherine and James marry. William dies, and his happy spirit is shown following Peter.

The plot has been founded on the David Belasco play, which was put into picture once before, in 1926, by Fox. Francis Edward Faragoh wrote the screen play, George Nicholls, Jr., directed it, and Kenneth McGowan produced it. Helen Mack, Edward Ellis, Donald Meek, George Breakstone and others are in the supporting cast.

Good for the entire family. *Class A*. It should appeal to cultured picturegoers rather than to the masses.

"She Gets Her Man" with Zasu Pitts

(Universal, August 19; time, 63 min.)

"She Gets Her Man" (No. 8018) is replacing "A Cup of Coffee," which was to have been based on a story by Preston Sturges according to the facts given in the worksheet. Since "She Gets Her Man" is based on a story by Aben Kandel and David Diamond it is a story substitution; but because it is a good picture, you should accept it.

It was reviewed in the August 17th issue, on Page 131.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Be Mine Tonight," "Cheers of the Crowd," "The Clairvoyant," "Die Csardas Furstin," "She Married Her Boss" and "Speed Devils."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Night Cargo."

CLASS C (Unsuitable for anybody): "Anna Karenina."

the percentage terms stipulated in the Schedule of the contract, the size of the percentage to be inserted also at the time the contract is signed. (This means that the distributor has no uniform policy as to the number of such pictures.) The distributor reserves the right to designate also the terms upon which the remaining pictures shall be played.

(2) The distributor reserves the right to interchange the terms of one picture with the terms of another from among those in the schedule (the schedule does not contain any titles—it is blank.)

(3) The distributor reserves the right to designate a number of pictures to be played on a percentage basis, on preferred time, including Saturday and Sunday. This number is not definite but varies with different exhibitors; a blank space is provided for where the number may be inserted.

(4) On percentage pictures, the distributor reserves the right to examine the exhibitor's records and to audit his books as to his operating expenses if these expenses are an element to be considered in computing the amounts he must pay to the distributor out of the gross receipts of such pictures. Only a reasonable number of free admissions are allowed, and the exhibitor must account for every other admission. The distributor has the right to employ checkers.

(5) None of the RKO feature pictures may be exhibited on a double bill.

(6) Technicolor pictures, features or shorts, are not included in this contract. A separate contract must be signed for such pictures.

(7) The rentals opposite each group are not average rentals. This means that the exhibitor has no right to ask for a readjustment of the prices if the distributor should fail to deliver some of the pictures on which low rentals were allocated, even if the "average" on each picture is brought higher thereby.

(8) The following wording is contained in the schedule: "NUMBER OF FEATURES OFFERED . . . NUMBER OF FEATURES CONTRACTED FOR . . ." Unless the exhibitor inserts in the blank space the same figure after the word "Offered" as after the word "Contracted for," he may lose the right to cancel one out of each ten feature pictures, in accordance with the Fifteenth Clause.

(9) Blank spaces are provided for the insertion of the minimum admission prices that must be charged. In case no prices are inserted in these spaces, the exhibitor must charge at least fifteen cents for adult persons at evening performances, and not less than ten cents to all other performances.

If higher admission prices are provided for and the exhibitor reduced them without the consent of the distributor, then the distributor considers that the contract has been breached by the exhibitor and he reserves the right to cancel the contract so far as the picture exhibited is concerned. In case clearance is granted, the distributor may, instead of cancelling the contract for that picture, reduce such clearance to one-half the length for the remaining pictures. In case the clearance is specified in the contract, the distributor may withhold all other deliverable pictures for a period of time not to exceed sixty days from the day each picture is to be exhibited.

The RKO contract, too, contains an arbitration provision which the exhibitor may or may not sign, just as he sees fit—there is no compulsion.

CANCELLATION CLAUSE: This contract, too, contains a cancellation provision and it is similar to such a provision in every other contract so far discussed with the exception of that of the MGM contract. Under it the exhibitor has the right to cancel one out of each ten motion pictures he has purchased at one time, provided the average rental of each picture of a group does not exceed \$250, provided the exhibitor is not in default and has complied with all the terms and conditions of that contract, and provided he gives the distributor a written notice within fourteen days after the picture is released in his zone.

If the last group of pictures is six, the exhibitor has the right to cancel one; if it is five, he has no right to cancel any out of the group, except pictures he failed to cancel in previous groups.

A picture shown in an exchange territory for three consecutive days constitutes a bona fide release in that zone. This makes it necessary for each exhibitor to watch the releases. He should now and then communicate with the exchanges to find out when release dates on pictures are set.

When the exhibitor inserts into the contract the number of pictures he reserves the right to cancel, the cancellation provision of the contract is not operative; the exhibitor's provision supercedes it.

It is better for the exhibitor to insert into the contract the number of pictures he reserves the right to cancel. In this manner he avoids misunderstandings and complications.

ABOUT THE UNDELIVERED PICTURES OF WARNER-FIRST NATIONAL

An exhibitor has asked me to define the manner by which he can compel First National-Warner Bros. to deliver the star pictures they did not "generally release" in the 1934-35 season.

"We know," he says, "that they have announced a Colbert, two Howards, two Francis, and other pictures that they have held back from their 1934-35 program. However, the point in question is this: Since their 1935-36 contracts carry nothing but release or production numbers, what is to prevent their assigning one of the 1935-36 season's release numbers to these pictures and releasing them as next season's instead of 1934-35 season's product? The clause does not specifically state that these productions shall be the first productions released with these particular stars (in case where the undelivered pictures are titled 'star pictures'). So how are we to get these pictures at the 1934-35 prices in case they are assigned release or production numbers belonging to the 1935-36 contract?"

"In the case of 'Anthony Adverse' and 'Captain Blood,' it is clear enough, because they are definitely titled pictures, but the untitled star pictures present a question that is not clear in our minds. No doubt other exhibitors are perplexed just as we are, and you will render us a great service if you could take a moment out of your spare time to clarify it for us."

* * *

Pictures sold in a season are identified by the contract holders, as you know well, either by the novel, the stage play, or the magazine story on which they are to be founded, in accordance with the announcement of the company that offers them for sale, or by the star that has been promised.

When a picture has not been released "generally" during the season in which it was sold, the contract specifies that the producer must deliver it to the exhibitor if he should produce it the following season, unless the distributor notified the exhibitor that he elects to exclude it and the exhibitor failed to demand it. If the producer did not send a notice that he intends to exclude a "not generally released" picture, then he must deliver it to the exhibitor, even if such exhibitor failed to demand it.

Among the "not generally released" pictures, some are either novel, stage play, or magazine story pictures. These the exhibitor can identify, as said, by the novel, stage play, or magazine story that was announced either in the work sheet or in the trade papers, and can demand them.

As far as the star pictures are concerned, these he can identify by the star.

The main identification point in the story-pictures is the story-novel, stage play, or magazine story. The main identification point in the star-pictures is the star himself or herself. Consequently, the first picture a producer makes with that star following the contract season belongs to the exhibitor. The star, for that particular picture, is the contract holder's property and no amount of "finagling" can change these facts.

Warner Bros. can no more refuse to deliver the star pictures they owe you, if you want to stand by your rights, than you can refuse to pay your grocery bill or your rent. Your lawyer can certainly tell you what your rights in this matter are, and what steps you should take to protect your interests.

Warner Bros. have been getting away with a lot of things and for a long time; it is about time that they were made to understand that you have certain contractual rights, protected by either the common law or the law of equity.

By the way, Warner Bros. are advertising 24 pictures in trade paper inserts, giving either stories or stars with most of them. It is manifest that they have found it difficult to sell you production numbers.

Look over your files and order your missing copies. These will be supplied to you free of charge.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PENNSYLVANIA 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, SEPTEMBER 7, 1935

No. 36

An Appraisal of the 1935-36 Season's Pictures—No. 6 (And a Study of the Contract Terms)

Republic

Republic is selling 53 pictures all told: Ten "Gold Medal Specials," twenty-two "Blue Ribbon Winners," five "Action Group," eight "Great Westerns" and eight "Musical Westerns."

The following Gold Medal pictures will be founded on published works:

TWO BLACK SHEEP, a drama, the novel by Warwick Deeping, with considerable adventure in it. From good to very good.

THE HOUSE OF A THOUSAND CANDLES, a melodrama, based on the novel by Meredith Nicholson, with a "spooky" house in a small Indiana town as the background. From fairly good to good. Selig put this book into pictures in 1915, but hardly any one can remember it now.

THE HARVESTER, a sentimental drama, the novel by Gene Stratton-Porter, a sort of "sugary" material. From fairly good to good.

Of the Blue Ribbon Winners, the following will be founded on published works:

MICHAEL O'HALLORAN, a sentimental comedy dealing with an orphan boy, the novel by Gene Stratton-Porter: From good to very good.

THE LEAVENWORTH CASE, a detective and murder-mystery story, the novel by Anna Katherine Green: From good to very good.

THE HOUSE OF SEVEN GABLES, a domestic drama, the novel by Nathaniel Hawthorne: From fairly good to good. The material is somewhat slow and needs speeding up. But it lends itself for such a purpose.

THE SPANISH CAPE MYSTERY, a murder-mystery melodrama, the novel by Ellery Queen: From fairly good to good.

SAILORS FORGET, a comedy unfolding in Australia, the *Collier Magazine* story, by Roland Pertwee: From fairly good to good.

The following were announced in the work sheet but are not contained in the contract; they have been withdrawn temporarily:

THE DEERSLAYER, an Indian melodrama of the pioneering days, the novel by James Fennimore Cooper. From good to very good.

AN OLD FASHIONED GIRL, a domestic sentimental drama, the novel by Louisa Alcott, author of "Little Women": Possibilities from very good to excellent as to entertainment, with its worth at the box office depending on the popularity of the players.

Contract Terms

The first line on the Schedule states that the number of pictures Republic is offering is 42, from No. 3501 to No. 3542. This is a typographical error, in that the correct number of the pictures the contract contains is 53. This error has been corrected in a later printing.

(1) The distributor reserves the right:

(a) To designate a number of pictures, to be inserted in the blank space provided for at the time the exhibitor signs the application, which shall be played on the percentage terms stipulated in the schedule;

(b) To interchange the license fee of any photoplay with the license fee of any other photoplay from among those listed in the schedule, by merely giving the exhibitor a notice to that effect;

(c) To designate, in the blank space reserved for the purpose, how many of the percentage photoplays shall be

played on preferred playing time, including Saturdays and Sundays.

Since the number of percentage photoplays, and the number of photoplays that shall be played on Saturdays and Sundays, is not stated in the contract, such number is not uniform; it varies with each exhibitor.

(2) On percentage pictures, the distributor reserves the right to examine the exhibitor's records and to audit his books so as to ascertain the exhibitor's expenses, if such expenses are an element to be considered in computing the amounts that he must pay to the distributor out of the gross receipts of such pictures. A reasonable number of free admissions, customary to such showings, is allowed.

(3) The license fee given with each feature picture is not an average license fee. In other words, if the full number of pictures are not delivered the exhibitor has no right to ask for a readjustment of the prices.

(4) The following wording is contained in one of the provisions of the schedule: "Number of features offered... Number of features contracted for..." Unless the exhibitor inserts in the blank space after "Offered" the same number as in the blank space after "Contracted for," he may lose the right to cancel one out of each ten feature pictures in accordance with the Fifteenth (the Cancellation) Clause of the contract.

(5) Blank spaces are provided for the insertion of the minimum admission prices that shall be charged. If the exhibitor reduced them while any of the distributor's photoplays are shown without his permission, the distributor may (a) terminate the contract for that particular picture; (b) if clearance is provided for in the contract, to reduce such clearance by one-half for each of the remaining photoplays; and (c) if no clearance is specified in the schedule, to withhold notice to the exhibitor for a period not to exceed sixty days from the day each such picture becomes available to the exhibitor for exhibition.

CANCELLATION PROVISION: The Republic contract, too, contains a cancellation provision and is the same as that of all the major producers' contracts with the exception of MGM: An exhibitor has the right to cancel one out of each ten pictures delivered, provided: (a) the average rental of the pictures does not exceed \$250; (b) the exhibitor is not in default and has complied with all the terms and conditions of the contract; and (c) he gives the distributor a notice of his intention to cancel a picture within fourteen days after that picture's general release in the territory from which such exhibitor is served.

The cancellation right is cumulative: an exhibitor has the right to cancel two pictures in the second group of ten if he has not canceled one in the first group; three in the third group if he had not canceled any in either the first or the second group, and so on.

If the last group consists of six pictures, he has the right to cancel one; if it consists of five pictures, he has no right to cancel any except whatever pictures he failed to cancel in any of the previous groups, provided he gives his notice within the fourteen day limit, as explained in one of the foregoing paragraphs.

United Artists

This distributing company has announced for sale twenty-four pictures: Two from Chaplin, 6 from Samuel Goldwyn, two from Mary Pickford, five from David Selznick, three from Reliance, five from Alexander Korda (who produces them in England), and "Call of the Wild," the Zanuck-Twentieth Century picture, which was sold in the 1934-35

(Continued on last page)

"Welcome Home" with James Dunn and Arline Judge

(Fox, August 9; time, 72 min.)

Mildly entertaining comedy of program grade. Some of the situations provoke laughter. One such situation is that in which Charles Sellon, wealthy and sought after, escapes from a prearranged dinner in his honor to go to the swimmin' hole he had frequented when a young boy. The comedy starts when he is joined by Dunn and his crooked co-worker, Raymond Walburn, and all three men go in swimming. The basic idea of the story is not bad—that of Dunn and Sellon, returning to their home town to relive their boyhood days; but the action is slow. The characterizations are poor and the story lacks human interest. For instance, Dunn and his three friends make their living by gambling and selling worthless bonds. The fact that they get away with their crooked acts is demoralizing: when they find themselves in an embarrassing position because of the discovery that the bonds were worthless, they resort to the old "shell" game to make enough money to pay back the home town group that had bought some of the bonds, and even have enough left to proceed on their merry way. An unpleasant feature, although it is burlesqued, is the situation showing the irate crowd attempting to hang Dunn and his friends. This is in bad taste and objectionable. Audiences who are not too particular may be entertained by the small town type of comedy, and will be held in fair suspense in the closing scenes because of the danger to Dunn. The romantic interest is not particularly exciting. One is led to believe that Rosina Lawrence, Dunn's childhood friend, was in love with him, only to find in the end that she is engaged to some one else. This causes Dunn to go back to Arline Judge, one of his co-workers, who was in love with him. In the end, when Dunn has an opportunity to live a decent life and do honest work, he rejects Sellon's offer to be manager of a new factory he was building in the town.

The story is by Arthur T. Horman, the screen play by Marion Orth and Arthur T. Horman, and the direction by James Tinling. The producer is B. G. DeSylva. In the cast are Raymond Walburn, William Frawley, Charles Ray, Frank Melton, and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Here Comes Cookie" with Gracie Allen and George Burns

(Paramount, August 30; time, 64 min.)

Good! In spite of the fact that it is a completely nonsensical farce and the plot is thin, there are so many humorous situations that one is kept laughing throughout. The comedy is typical of what picture-goers expect in a Burns and Allen feature, and they will not be disappointed. Acting her usual role of a stupid person, Miss Allen provokes hearty laughter by what she says and does, some of the acts provoking side-splitting comedy. The action is fast, and one is held in suspense not knowing what Miss Allen will do next:—

George Barbier, Miss Allen's father, in order to prevent his other daughter, Betty Furness, from marrying a fortune-hunter, turns his entire fortune over to Miss Allen for a period of sixty days, and then pretends that he is poor. He leaves for a fishing trip, and asks his secretary, Burns, to look after things. Thinking that it was her father's intention to be really poor, she promptly proceeds to dispose of his fortune. She invites a horde of hungry actors to live in her home, giving them all the available bedrooms, thus forcing Burns to sleep on the canopy of his bed, the butler in the park, her sister on a balcony, while she sleeps under the bed. The house is overrun with animals belonging to the different acts. This gives her an idea—she converts her home into a theatre, and proceeds to put on a show using all the unemployed actors. She refuses to send money to her father. When he hears what she is doing, he hastily returns by begging for lifts, and arrives the opening night of the play. But he is not allowed to enter his own home without a ticket, and he has no money with which to buy one. The play is a great success and Miss Allen receives an offer from Hollywood to produce pictures at a salary of \$5,000 a week. Barbier is glad to get rid of her, and is happy when Miss Furness admits that her fiance was a fortune-hunter and that she had given him up.

The story is by Sam Mintz and Don Hartman. Mr. Hartman wrote the screen play. Norman McLeod is the director and William LeBaron the producer. In the cast are Andrew Tombes, Jack Powell, Rafael Storm, and others.

Good for children, adolescents, and Sundays. Suitability, *Class A*.

"Steamboat 'Round the Bend" with Will Rogers

(Fox, released September 6; running time, 80 min.)

Fox has missed this time in a Rogers picture. To begin with, it lacks comedy relief—it is sombre all the way through; following this, the action unfolds in poverty-stricken Mississippi, in small towns along the river front. Mr. Rogers struggled to pull it out of the rut but he was unsuccessful. The only outstanding situation is the steamboat race; but it is not outstanding enough—it is mildly interesting. The fault lies mainly in the script—not enough sympathy was given to Will Rogers and no comedy relief to lighten up the seriousness of the action:—

Will Rogers, an itinerant quack doctor, selling medicine containing a high percentage of alcohol, buys a steamboat which he expects to operate with his nephew, John McGuire, as the pilot, thus expecting to lead a lazy life. Unfortunately for him McGuire, when he at last arrives with Anne Shirley, the girl he is in love with, informs Rogers that he had committed a murder, and that he had come to see him for the last time before running away. Upon learning that his nephew had committed the murder in self-defense, Rogers advises John to surrender. And John surrenders even though he does so against the will of Anne Shirley. From this time on Rogers devotes his time to the defense of his nephew. McGuire is tried but is convicted, because the judge was aspiring to political advancement. An appeal is taken but it is denied by the Governor. Rogers then sets out to find the New Moses, a preacher doing his converting along the river front, who was the only eye-witness of the murder. For several days he plys his boat down the river but he is unsuccessful. He is challenged to a race by Irving Cobb, pilot on another steamboat, and Rogers accepts. Rogers wins the race just as he had sighted the New Moses. He ropes him aboard the ship and rushes to the Governor just in time to save his nephew from hanging. McGuire and Anne marry.

The plot has been taken from Ben Lucien Burman's novel. Dudley Nichols and Lamar Trotti wrote the screen play. John Ford directed it. Others in the supporting cast are Eugene Pallette, Francis Ford, Roger Imhof, Stepin Fetchit and Hobart Bosworth.

As far as suitability is concerned, it is *Class A*—good for the entire family, and may be shown on a Sunday.

"The Morals of Marcus" with Lupe Velez

(GB Productions, November 15; running time, 73 min.)

Fair. The action is slow and drags except when Miss Velez appears. There are several situations which should provoke laughter. One such situation is where Miss Velez, a young girl who had run away from her stepfather's harem, takes her shoes off in a fashionable restaurant and does a Syrian dance on the floor. The embarrassing situations in which Ian Hunter finds himself because of the impulses of Miss Velez are also amusing. The love interest between Miss Velez and Ian Hunter is pleasant. The sound is not very good; often words are a mass of sounds, making the talk unintelligible:—

Miss Velez, an English girl in her stepfather's harem, who was to be sold to an old man, runs away. She hides in a box which was being sent to England, and when discovered by Ian Hunter, a confirmed bachelor who owned the box, she tells him a sob story, which wins her a passage to England. Once there she enveigles Hunter to take her to his home to stay. All his friends are shocked when they find out that Hunter has taken an interest in anything other than his art. Adrienne Allen, former secretary to Hunter, divorces her husband because she loved Hunter and had planned to marry him. Realizing that Hunter was taking more than a friendly interest in Miss Velez, she convinces Miss Velez that Hunter was in love with her (Miss Allen). Miss Velez, who too loved Hunter, goes to Paris with Noel Madison, thinking it was the best thing to do. When they get to Paris, she finds out that he does not intend marrying her as he had promised. She leaves him and is forced to earn her living by singing in a cafe. Hunter, now that Miss Velez had left, discovers how much he really loved her, and when he learns what had happened, he goes to Paris. He finds her and they marry.

The plot was taken from the play by W. J. Locke; the screen play is by Guy Bolton and Miles Mander, the direction by Miles Mander. Julius Hagen is the producer. In the cast are Ian Hunter, Adrienne Allen, Noel Madison, and others.

Unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Jalna" with Kay Johnson and Ian Hunter
(RKO, August 9; running time, 77½ min.)

This picture has been given a fine production; the acting and direction are excellent. But all one can say for it is that it is an artistic success, and that it will please sophisticated audiences; the masses will be bored for there is too much talk and not enough action; it is mostly a character study of different members of a family. The sex angle is unpleasant and even disgusting, particularly so in one situation where George Offerman, Jr. finds David Manners in a compromising position with Molly Lamont, the wife of their brother, Theodore Newton. And this is not the only upset in the marital affairs of the family, for Kay Johnson, Manners' wife, loves his older brother, Ian Hunter: although they never become intimate their speech and actions clearly reveal their feelings. Such behavior between members of the same family is repulsive. The best part of the picture is Nigel Bruce's comedy as a hard-drinking, philosophical sinner; he is amusing. One of the funniest situations is that in which he attempts to be dictatorial, only to wilt under the angry glare of Peggy Wood.

The action revolves around a family who live together on their spacious farm in Canada. Hunter, the eldest of the grandchildren, rules with the help of his grandmother, Jessie Ralph. Manners, the poet of the family, goes to New York when his book of poetry is accepted for publication. He meets and falls in love with Miss Johnson; they marry and go back to the farm. In time Manners becomes neglectful and Miss Johnson finds herself falling in love with Hunter, who loves her, too. Manners is attracted by his brother's wife, Miss Lamont, and although she loves her husband she is lonesome because he pays more attention to the farm than he does to her; and so she succumbs to Manners' love making. When Newton finds out what had happened he goes in search of Manners and finds him standing at the edge of a cliff. Manners becomes frightened, loses his footing, falls over the cliff and dies. Newton forgives his wife and takes her back. Peggy Wood, the spinster sister of the family, accepts Bruce's proposal of marriage; she was supposed to have married him twenty years sooner but when a baby was found on his doorstep, which he acknowledged as his own, she refused to see him. And Hunter and Miss Johnson eventually marry.

The plot was adapted from the novel by Mazo de la Roche. Anthony Veiller wrote the screen play, and John Cromwell directed. Kenneth Macgowan was the producer. In the cast are C. Aubrey Smith, Clifford Severn, and others.

Unsuitable for children, adolescents, or Sundays. Suitability, *Class B*.

**"Two for Tonight" with Bing Crosby,
Joan Bennett and Mary Boland**
(Paramount, September 13; time, 60 min.)

The only possible attraction "Two for Tonight" can have for any one is Bing Crosby's crooning. Otherwise, it is a hopeless muddle, with forced comedy, and a ridiculous story; the action is slow and good performers are wasted in parts that give them little to do. For instance, Mary Boland can usually be depended upon to say something that will provoke laughs, but not so in this picture; the dialogue assigned to her is so lacking in comedy that no matter how hard she tries it is a hopeless task. Most spectators will not know what it is all about. Sentences are started and abruptly stopped, wrong words are used, and, in general, confusion has been substituted for comedy, with bad results. The love interest is mild:—

Crosby and his two step-brothers, unable to obtain a hearing with a well-known music publisher, and knowing that it was his custom to sit in his garden every Sunday afternoon, decide to hide there and sing their songs. Crosby sits in a tree, his brothers hide in the bushes, and when the publisher appears they sing, without realizing that he is stone deaf. An aeroplane falls, striking the tree in which Crosby was sitting, he is injured and is taken to the hospital. The pilot, Joan Bennett, calls to visit him and when she hears that he is a playwright promises to help him out—she is secretary to Lyne Overman, a famous producer. Crosby arrives with his mother and brothers and tries to explain to Overman that he has no play, telling him how it happened that he was calling on him. The real story appeals to Overman. He asks Crosby to write a play about it and when he returns from Europe he will produce it. In his attempt to get ideas for his play, Crosby starts trouble in a

night club and finally lands in jail, but with enough material to finish the play. Many complications arise—Overman refuses to finance the play when he finds Crosby kissing his sweetheart Thelma Todd, Miss Bennett runs away because she thinks that Crosby does not love her, and finally Overman's butler, who had inherited a fortune, promises to produce the play. Miss Bennett returns and the lovers are united.

The plot was adapted from the play by Max Lief and J. O. Lief. The screen play is by George Marion, Jr. and Jane Storm. Frank Tuttle directed it. In the cast are James Blakeley, Douglas Fowley, Ernest Cossart, Maurice Cass, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

**"Anna Karenina" with Greta Garbo
and Fredric March**
(MGM, September 6; time, 92 min.)

An extremely lavish production. It is more suitable for down town theatres in large cities. As usual Greta Garbo is alluring in appearance and gives an excellent performance, arousing one's sympathy because of her unhappiness. However, the story is heavy and depressing, and the ending tragic. Some of the situations stir one's emotions. The situation in which Miss Garbo returns to her husband's home to see her young child is one of them; it brings tears to the eyes. Fredric March, in the role of Miss Garbo's lover, is unsympathetic, for his actions are not commendable; he not only lures Miss Garbo away from her husband and child, but in the end deserts her, causing her to commit suicide. The fact that in the last scenes he expresses regret because of his conduct does not change one's feelings toward him. Reginald Owen supplies what little comedy relief there is.

In the development of the plot Miss Garbo, unhappy in her marriage with Basil Rathbone, a Russian diplomat, finds joy in the companionship of her son, Freddie Bartholomew. She meets March, an officer in the Russian Army, and they fall desperately in love with each other. Her husband refuses to give her a divorce because it might jeopardize his position, and forbids her to see March again. March resigns from the Army and pleads with her to go away with him. She gives up her home and child for his sake and they leave Russia. But after a few months she longs to see her child again and they return. This pleases March because he had become restless and wanted to see his old companions. Upon her return she receives a letter from Rathbone telling her that he had told Freddie she was dead. Garbo sneaks into her former home early one morning and there is a joyful reunion between mother and child. Freddie tells her he knew she was not dead. Rathbone finds her there and orders her to leave. She is unhappy, for she realizes that March is tired of her. March informs her that he is rejoining the Army and going to war. She goes to the railway station hoping to get a glimpse of him before he leaves, but she cannot find him. She remains there all day, dejected and miserable. Suddenly she remembers the suicide of a man on the day she first met March; the man threw himself under the wheels of the train. Feeling that there was nothing left in life for her she jumps in front of an approaching train and is killed.

The plot was adapted from the novel by Leo Tolstoy. The screen play is by S. N. Behrman, the direction by Clarence Brown. David O. Selznick is the producer. In the cast are Maureen O'Sullivan, May Robson, Phoebe Foster, and others.

Not for children, adolescents, or Sundays. Adult entertainment, *Class B*.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Annapolis Farewell," "The Fighting Playboy," "Here Comes Cookie," "Here Comes the Band," "The Return of Peter Grimm," "The Seventh Tower," "She Gets Her Man," "Super-speed," "Tjocka Slakten," "Top Hat," and "Westward Ho."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Heidel Schulmeister," "Little Big Shot," and "Thunder in the Night."

season. It has now added one more, to be produced by Samuel Goldwyn, with Merle Oberon in the leading part.

Since "Call of the Wild" is a 1934-35 picture, the total number of pictures United Artists is offering is still twenty-four, even with the additional picture Samuel Goldwyn has decided to produce.

The United Artists policy of selling either one or twenty-four pictures, just as the exhibitor wishes, is still in force.

The fact that United Artists, despite the recent upheaval within its ranks, still retains the policy of selling as few as one picture and as many as twenty-four, proves conclusively that block-hooking is not essential for the success of a film company, and that it is merely an argument behind which a producer may hide a desire to force upon the exhibitors many mediocre pictures on the reputation of a few good ones.

CHAPLIN 2: Mr. Chaplin has announced no published works for his pictures; in his case it is not necessary.

GOLDWYN 6: Mr. Goldwyn has announced the following published works:

DARK ANGEL: This is a deeply emotional drama, with England and the War front in France as the locale. It is the stage play by Guy Bolton, with Fredrie March, Herbert Marshall, and Merle Oberon in the leading parts: Excellent. It was produced by Mr. Goldwyn once before, in 1925, with Ronald Colman in the leading part. It proved an excellent entertainment, and made a great success at the box office. The present version should turn out as good an entertainment, and its success at the box office should prove as great.

NAVY BORN, a comedy, with U. S. Naval officers as the chief characters, the *Cosmopolitan Magazine* story, by Mildred Cram, with Miriam Hopkins and Joel McCrea as the stars: From good to very good.

DODSWORTH: A domestic sex drama, the novel by Sinclair Lewis, put into play by Sidney Howard, with Europe mostly as the locale: From good to very good, despite the great success the play attained. It is for sophisticated picture-goers. Mr. Lewis' name may help it somewhat at the box office.

BARBARY COAST: A drama of the gold-rush days, with Barbary Coast, the San Francisco underworld, as the background. The story that will be used is an original, and has nothing whatever to do with the Herbert Asbury book, which is a history of that underworld. The picture story was written by Charles McArthur and Ben Hecht. Miriam Hopkins, Edward G. Robinson, and Joel McCrea will take the leading parts: From fairly good to good as to entertainment, but from good to very good and perhaps excellent as to box office worth. The picture may get into trouble with the church people on account of its title, which has no other meaning than "Red Light District."

"Splendor," with Miriam Hopkins and Joel McCrea, and Eddie Cantor's "Shoot the Chutes" are originals.

MARY PICKFORD 2: No stories have been announced by this producer.

Let there be no confusion; Miss Pickford will produce two pictures but will not appear in them.

RELIANCE 3: The following will be founded on published works:

THE MELODY LINGERS ON: A deeply appealing drama, to be produced probably with music—the novel by Lowell Brentano, with Italy as the locale, with Josephine Hutchinson as the star, and with George Houston and Helen Westley as the supporting players, to be directed by David Burton: From very good to excellent.

THE LAST OF THE MOHICANS: An American Indian melodrama of the pioneering days, the novel by James Fenimore Cooper: From good to very good as to entertainment, but of unknown value as to the box office on account of the fact that Mascot made a serial story out of it about three years ago. Yet the serial was shown only to juvenile audiences at Saturday matinees. For this reason the feature may not suffer. This book was put into pictures once before, in 1920, by Associated producers. It drew big crowds.

"Red Salute" is an original.

KORDA 5: None of the works announced by Korda are available except "Cyrano De Bergerac"; but this has not been decided upon definitely. "Cyrano De Bergerac" is the stage play by Edmund Rostand, a costume play, and was announced in the work sheet with Charles Laughton. The picture will have Laughton, well enough, but it may or may not be the Rostand play. The play made a great success, but its appeal as a talking picture will be directed mainly to

cultured picture-goers. In the play, the hero has a very big nose, making his face look ugly.

Korda will release another Laughton, "Conquest of the Air," written by John Monk Saunders, author of "Wings" and "Dawn Patrol." It is, as the title indicates, an aviation picture.

"The Man Who Could Work Miracles" will have Roland Young as the star; "The Ghost Goes West" will have Robert Donat, the star of "Count of Monte Cristo." No star has been announced for "100 Years From Now," an H. G. Wells novel in accordance with the Work Sheet.

DAVID SELZNICK 3: Mr. Selznick has so far announced only one published work—"Little Lord Fauntleroy"; Freddie Bartholomew will be the star. This book was produced once before, in 1921, with Mary Pickford in the leading part; it was released by United Artists. The success it made was only fair, but the present version should make a great success because of Freddie Bartholomew.

In addition to the pictures analyzed, different producers of United Artists have announced the following published works, which they may or may not produce:

BEAU BRUMMEL, a costume comedy-drama, the play by Clyde Fitch, with London as the locale, and with English royalty as some of the characters: From very good to excellent as to entertainment and perhaps box office worth, the degree of its success at the box office depending on the leading players. Warner Bros. produced it in 1924, with John Barrymore, and although the picture turned out excellent it did not draw, the passing of the costume-picture vogue evidently being the cause. The present version may, and should, have better luck, because the story material is excellent.

ROBIN HOOD: A costume adventure story, the novel by Sara Howks Sterling: From good to very good. It was produced once before, in 1922, with Douglas Fairbanks; it was released by United Artists.

MOTHER CAREY'S CHICKENS. A sentimental drama, a sort of "Pollyanna" story, the novel by Kate Douglas Wiggin: Program story material of a quality anywhere from fairly good to good.

THE EVIL OF A "GUARANTEE" ON PERCENTAGE PICTURES

Why should the producer-distributors demand from exhibitors a minimum guarantee when pictures are shown on a percentage basis? Playing pictures on percentage means playing them on a partnership basis; and when the producer asks for a guarantee he confesses but one thing—that he has no faith in the ability of his pictures to draw sufficient patrons to the exhibitor's theatre to enable him to obtain a fair remuneration for them, and wants the exhibitor to guarantee him an amount which frequently is greater than the picture is entitled to on a flat rental basis.

The excuse the distributors used to give is that, by compelling him to agree to a minimum guarantee, the exhibitor will exert greater efforts at publicizing the pictures, making them draw more money at the box office; but such an excuse is very flimsy when one remembers that the same pictures often fare no better in the distributor's own theatre.

The real motive for the "minimum guarantee" is the fact that competition in this industry is confined, not among the sellers, as is the case with all other industries, but among the buyers, by reason of the fact that there are not enough meritorious pictures produced each year to take care of everybody. This places the distributor in a position where he can impose his terms, no matter how harsh they are.

There is some excuse for an exhibitor to accept unfair terms when there are too many theatres in a locality and product is a matter of life or death for his business, but what is one to think of exhibitors in small towns, where more pictures are available than he can use, accepting "minimum guarantee" terms? These exhibitors have been made to believe that they cannot get along without this, that, or the other company's product and accept terms that are altogether unfair.

The thought that an exhibitor, in a town where more pictures are available than he can use, cannot get along without a particular company's product is psychological rather than actual. Now and then such an exhibitor shakes off the idea and, to his amazement, finds out that not only can he get along without a particular company's product but makes greater profits without it, because he obtains fairer terms from the other distributors and also because the other companies, too, have their share of box office pictures.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:

Harreports

(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, SEPTEMBER 14, 1935

No. 37

An Appraisal of the 1935-36 Season's Pictures—No. 7 (Last)

(And a Study of the Contract Terms)

United Artists

(Continued)

In the appraisal of this company's product, printed in last week's issue, the statement was made that Charlie Chaplin would contribute two pictures.

On the work sheet it is plainly stated that one of the pictures will star Charles Chaplin and the other will be produced by Chaplin personally, but Mr. Chaplin will not appear in it; Pauline Goddard will be the star.

Let me again call your attention to the fact that the two pictures that will be contributed by Mary Pickford will not have Miss Pickford in them; the pictures will only be produced by her.

Contract Terms

(1) On the schedule three rental classifications are provided for: "A"; "B"; and "C". (A) is for flat-rental terms; (B) for guarantee and percentage; and (C) for percentage only. In other words, United Artists has a different policy with each exhibitor: If he will not give in on percentage with a maximum guarantee, the salesman tries to get straight percentage from him; if the exhibitor will not buy pictures from the salesman except on a straight rental basis, then he gets them on a straight rental basis. The local situation has a great bearing on what class of agreement the exhibitor makes; the stiffer the competition the worse the terms for him.

(2) Since United Artists obtains an individual contract application for each picture, the approval or rejection of the one picture has no bearing whatever on any of the other, or all the other, pictures. In other words, if an exhibitor should buy "Dark Angel" with five other pictures of lesser merit and the distributor approved the applications for the five pictures but rejected the application for "Dark Angel," the exhibitor cannot refuse to accept the five pictures of lesser merit, even though he will not get "Dark Angel."

(3) Until approved by the distributor, an application does not become a contract.

(4) No time limit is set during which United Artists may approve or reject the application, and the exhibitor cannot reject the application once he has signed it. For this reason it will be well for every one of those who sign an application to state the following: "Distributor must accept or reject this application within... days. Its failure to do so is to be considered a rejection." In the dotted space the exhibitor should insert the number "15" if his town is located west of the Mississippi, or "30" if it is located east. As far as the word "rejection" is concerned, he may put in the word "acceptance," if the distributor will stand for it. But the exhibitor must have the word "rejection" in any event; otherwise United Artists may withhold approval of the application for six months. This privilege should be entailed for another reason—to prevent United Artists from using one exhibitor as a club against another.

(5) Under "Special Arrangements" (12) there is a provision forbidding the showing of a United Artists feature picture with that of any other producer. Exhibitors who wish to double feature these pictures must cross out this provision.

The remaining contract terms are about the same as those of last year's contract.

Universal

This company is offering 36 regular features and 6 Buck Jones westerns.

The following pictures will be founded on published works:

THE HUNCHBACK OF NOTRE DAME, a costume play of the old days in France, with Notre Dame, the French Cathedral in Paris, as the background of the greatest part of the picture—the novel "Notre Dame," by Victor Hugo. The material is very good, but it belongs to the horror class. It should make a picture of a grade anywhere from very good to excellent for its class.

This picture was produced by Universal once before, in 1923, in silent form, with the late Lon Chaney in the leading part.

HER EXCELLENCY, THE GOVERNOR, a sort of "Enoch Arden" story, in which the husband, thought dead, returns, murders his room-mate who suggested that he blackmail his wife, then Governor of the state, and is eventually pardoned by her when she learns his identity and his motive for the murder—the *Liberty Magazine* story, by Nina Wilcox Putnam: The story material is fairly good, but it offers a basis for alterations for its improvement. If altered by a skillful writer, it should make a picture of a grade anywhere from good to excellent.

EAST OF JAVA, a melodrama with wild animals in the action, and in which the ship that transports the animals, through intrigue, is wrecked, with the tigers escaping by swimming ashore, menacing the castaways—the *Red Book Magazine* story "Tiger Island," by Gouverneur Morris: From good to very good.

SPINSTER DINNER, a society drama, the *Cosmopolitan Magazine* story, by Faith Baldwin, with Carole Lombard as the star: From fair to fairly good.

THE HANGOVER MURDERS, a murder mystery melodrama, the novel by Adam Hobhouse, to be directed by James Whale: From good to very good.

THE GREAT IMPERSONATION, an espionage melodrama involving Germans and Englishmen, in which there is also romance and adventure—the novel by E. Phillips Oppenheim, with Africa and England as the locale, and with Edmund Lowe as the star, to be directed by Alan Crosland: From good to very good.

THE PHANTOM OF THE OPERA, a shudder melodrama, with underground Paris below the Opera House building as the locale, based on the story of the silent picture produced by Universal in 1925 and revived in 1930 with some new sequences, part of them in color, with the late Lon Chaney in the leading part: From very good to excellent. The silent version made a great box office success.

STRANGERS AT THE FEAST, the story of common people attempting to climb into society, the novel by Beatrice Lubitz: From very good to excellent with suitable alterations in the characterizations, and from fairly good to good without such alterations.

HIS NIGHT OUT, a farce comedy, founded on the stage play "Skinner's Dress Suit," by Irving Dodge, with Edward Everett Horton in the leading part: Excellent comedy material and should make an excellent picture.

This play was put into pictures twice before, in 1919 by William Selig, and in 1925 by Universal (with Reginald Denny in the leading part). Both pictures proved excellent entertainment and drew well.

In addition to these works, Universal has announced in the trade papers the production of the following, which do not appear in the work sheet:

WITHIN THIS PRESENT, an episodic drama, a sort of "cavalcade" of an American family, in which business and not patriotism is involved, the action starting in 1914 and ending in 1933, with Chicago mostly as the background—the novel by Margaret Ayer Barnes: There is material

(Continued on last page)

"Redheads on Parade" with John Boles*(Fox, August 30; running time, 77 min.)*

Just a moderately entertaining program picture. The production is surprisingly ordinary for a Jesse Lasky picture. The trouble with it is that it talks itself to death; every situation and comedy sequence is so long drawn out that it becomes tiresome. For instance, Herman Bing, a good comedian whose excitable manner and German dialect is generally amusing, is given such long speeches that instead of his being comical he wears on one's nerves. The plot has no novel twists and moves along in a slow manner; each situation is so obvious that one loses interest in the outcome. The most satisfying part of the picture is the music as sung by John Boles and Dixie Lee. The romantic interest is pleasant:—

Alan Dinehart, while in the midst of producing a picture, receives word that his backer is bankrupt. This makes Boles, the star, and Jack Haley, publicity director, unhappy and they try to get new backers but without success. While telephoning from a beauty shop, Boles notices Miss Lee, the owner, and starts talking to her. She sympathizes with him and tells him of her hard luck—she had invented a liquid for making red hair but since platinum blondes had become popular her product did not sell. Boles thinks of an excellent idea. If the manufacturer of Miss Lee's product will finance the picture, they will call it "Redheads on Parade" and so popularize red hair that the product will sell again. The manufacturer, Raymond Walburn, agrees to this because of his infatuation for Miss Lee. He discovers that Boles and Miss Lee are in love with each other, and withdraws his support but comes back again when Haley threatens to go to his competitor for financial backing. There is a misunderstanding between Boles and Miss Lee, but everything is eventually straightened out. Their picture is a success.

The story is by Gertrude Purcell, Jay Gorney and Don Hartman, and the screenplay by Don Hartman and Rian James. Norman McLeod is the director. In the cast are Raymond Walburn, Patsy O'Connor, William Austin and Wilbur Mark.

Suitable for children, adolescents and Sundays. Suitability, *Class A*.

"The Gay Deception" with Francis Lederer and Frances Dee*(Fox, September 13; running time, 75 min.)*

Very good! Francis Lederer has finally been given a part that suits him to perfection, and he turns in an excellent performance; he is helped considerably by the charm of Frances Dee, who plays the comedy scenes with him perfectly. Although the story is thin it has the distinction of being somewhat novel; it is gay, too, and has a particularly romantic love story. One of the funniest situations is that in which Lederer, a Prince, escorts Miss Dee to a society dinner, but cannot convince her that he is really a Prince; she thinks he is a waiter at the hotel where she is staying. There are many other situations that should provoke hearty laughter. One is held in suspense, too, especially after one knows that Lederer is a Prince in disguise. This should be most satisfying entertainment because of the lavish production, the romantic story, and the fact that it is the type of entertainment that takes one's mind off everyday affairs:—

Miss Dee, a stenographer in a small town, wins \$5,000 on a sweepstake ticket; she decides not to save it but, instead, to live lavishly for one month in New York. She goes to the most expensive hotel and is treated royally because the manager thinks she is an heiress. Lederer, although a Prince, works at the hotel as a bellhop. He had purposely done so to find out how good the management was before giving them a contract to manage hotels in his country. He meets Miss Dee and is so charmed by her innocence that he tries to tell her how to behave; she resents this at first but later becomes friendly and falls in love with him. She receives an invitation to attend a charity ball sponsored by society women and is led to believe that she would be escorted there by a Lord. Once she pays for her tickets she is advised to the contrary and is heartbroken because of disappointment. Lederer tells her that she will go to the ball with a Prince and tells her to be ready at nine o'clock. Since all his clothes were being brought to him by his secretary, whose boat was due to arrive the following

day, he "steals" things from different rooms, making a perfect appearance. He escorts Miss Dee to the dining room and when he is greeted as "Your Highness" she thinks he is playing a joke on everyone and fears for the consequences. Different persons at the ball recognize the clothes he is wearing as their own and soon he is arrested as a fraud. His consul refuses to identify him; he was forced to do this because he had accepted \$5,000 from two racketeers by promising that they would ride with the Prince in the welcoming parade and he feared lest they would kill him if they knew that the Prince was already in the country. He is finally released and marches in the parade without the racketeers being any the wiser. He is finally acknowledged as the Prince; he proposes to Miss Dee and is accepted.

The original screenplay is by Stephen Avery and Don Hartman. The direction by William Wyler is very good. Jesse Lasky is the producer. In the cast are Benita Hume, Alan Mowbray, Lennox Pawle, Ferdinand Gottschalk, Lionel Stander, and others.

Good for the entire family. *Class A*.

"Tumbling Tumbleweeds" with Gene Autry*(Republic; October 2; running time, 60 min.)*

A good western with music; a few of the songs that Autry sings are tuneful. There is plentiful action, several thrilling fights occurring between the nesters and the cattlemen, and also between Autry and the villain. Comedy is provoked by George Hayes, the owner of a medicine wagon, and his companions. The photography is good. The love interest is incidental:—

The story revolves around Autry, who had left home after a quarrel with his father, returning five years later to find that he had been killed and his best friend accused of the crime. After many thrilling encounters with the real culprits, he is able to expose them for what they are—a gang of murderers and thieves. He then exonerates his friend and marries the heroine.

The story is by Alan Ludwig, screenplay by Ford Beebe and the direction by Joseph Kane. Nat Levine is the producer. In the cast are Smiley Burnette, Lucile Brown, Norma Taylor, George Hayes and others.

Suitable for children, adolescents and Sundays. Suitability, *Class A*.

"Pursuit" with Chester Morris and Sally Eilers*(MGM, August 9; running time, 59½ min.)*

A good program melodrama. Fast action is sustained throughout and although the plot is thin the spectator's attention is held to the end. Some of the situations are so thrilling that they hold one breathless. The whole plot consists of the efforts of Chester Morris and Sally Eilers to bring a young child to his mother in Tia Juana and so get him out of the reach of his grandparents, who wanted to take the child away from her. There are many surprising twists and exciting experiences that they encounter before they finally accomplish their purpose. For instance, they are pursued by Henry Travers, who suspected that they had the child with them, and who wanted to take the child himself and collect a \$20,000 reward offered by the grandparents. And to further complicate matters C. Henry Gordon, the mother's attorney, in an effort to double-cross her, engages the services of two gangsters to kidnap the child. And also Morris and Miss Eilers had to keep out of the reach of police who were on the lookout for them. The comedy is good, most of it being provoked by the squabbles between Morris and Miss Eilers, who mistrusted each other. The ending is satisfactory—they cross the border in an ingenious manner fooling the police, and turn the child over to his mother. It is not until the end of the trip that they realize that they love each other.

The story is by L. G. Blochman, the screenplay by Wells Root, and the direction by Edwin Marin. Lucien Hubbard and Ned Marin are the producers. In the cast are Harold Huber, Granville Bates, Dorothy Peterson, Minor Watson, and others. (Coast review.)

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"The Dark Angel" with Merle Oberon, Fredric March and Herbert Marshall

(United Artists, September 5; time, 106 min.)

Powerful. This is superior to the silent version made in 1925 by First National, for the addition of dialogue adds to the dramatic quality of the picture; the production and acting are outstanding. There is deep emotional appeal and tender pathos in the story, and the doings of the characters hold one in suspense. One is unable to restrain the tears during several of the situations; one such situation is where Fredric March, blind and unwilling to become a burden on any one, pretends, while in the presence of Merle Oberon, that he can see, and acts in a cold manner so as to make her believe that he does not care for her. And throughout there are situations that are equally touching, as for instance the situation where ex-service men, while listening to an orator, break down when he refers to their blindness. The whole thing has been handled with such good taste that no one can take offense at anything that is said or done. This is particularly true in the situation where Miss Oberon spends the night with March before he goes to battle; only adults will understand the significance of this because of the delicate way in which it is handled. It is gratifying entertainment because it is seldom that one sees in pictures persons with such nobility of character as those portrayed here. The locale is England:—

March and Marshall, officers in the English Army during the World War, are both in love with Miss Oberon; but she loves March. While on leave, he declares his love for her, and they plan to marry the next day but cannot obtain a license. March's leave is cancelled and he and Marshall are called back. Miss Oberon insists on joining him at the town where the soldiers were to gather, and spends the night at an inn with him. Claude Allister knows that March is entertaining a lady but does not suspect it is his cousin. When he sees March the next day he jokingly refers to his escapade of the night before in the presence of Marshall. Marshall is thoroughly disgusted at the thought that March could have done such a thing just after becoming engaged to Miss Oberon; but March, not wanting to involve Miss Oberon, does not tell the truth. While in the trenches he asks Marshall, his superior officer, to give him a leave of absence to marry Miss Oberon, but Marshall refuses this. Marshall is ordered to go on a dangerous mission with a few men, and March offers his services. Just as they leave their dugout there is an explosion and Marshall is injured; there is no trace of March. Armistice is declared and Marshall goes back home. He tells Miss Oberon what had happened and she tearfully tells him she had been the woman; they both feel like murderers. But March had not died; he had been blinded. Feeling that he would be a burden on every one, he had not given his right name preferring to have them think that he was dead. John Halliday, head of the institution for the blind, begs March to go back home; he agrees to do this. But on the way home he imagines again that everyone will be kind to him out of pity and instead of stopping at his station he goes to a nearby village where he lives at an inn. Through his friendship with the innkeeper's children he starts writing books for children and becomes famous. Eventually, through the efforts of Halliday, Miss Oberon and Marshall find out where he is staying; he does not tell them he is blind. March prepares himself for their visit by arranging things so that he could reach everything without their suspecting that he was blind. His plan works at first but Miss Oberon finds out he is blind and rushes towards him, telling him she loves him. He cannot resist her any longer, and so the lovers are reunited.

The plot was adapted from the play by Guy Bolton. It was directed by Sidney Franklin. Samuel Goldwyn is the producer. In the cast are Janet Beecher and others.

The situation in which Miss Oberon stays with March has been handled with delicacy and is not objectionable. *Class A.*

"Streamline Express" with Victor Jory and Evelyn Venable

(Mascot, September 20; time, 68 min.)

A fairly entertaining program melodrama. The production and acting are good, and, although at times the story is illogical, it offers enough variety of plot, fast action, comedy,

and human interest to hold the attention of the average picture-goer. All of the action takes place aboard a streamline train bound from New York for the Coast on a record run. The story revolves around several characters.

The main plot centers about Victor Jory, a play producer, and Evelyn Venable, his leading lady. She was running away from New York with her fiancé, Ralph Forbes, her intention being to marry him on the Coast; she was angry at Jory for having belittled her in the presence of others. Jory feels that his play will be ruined without her and after much difficulty boards the train, disguised as a steward. He pesters her and tries to induce her to return but she is adamant. He makes Forbes believe that Miss Venable is a kleptomaniac, and has him worried throughout the trip, particularly when a diamond pendant is reported missing. After a violent quarrel, Jory realizes he loves her; she loves him, too, and promises to marry him, after which she will return to the play. Forbes gives them his blessing.

The other characters involved are Esther Ralston, a gold digger, who was running away with Clay Clement, a married man who had promised to divorce his wife, Erin O'Brien-Moore, and marry her. Miss Ralston is recognized by Sidney Blackmer, a racketeer, and in order to stop him from telling Clement about her past she gives him a diamond pendant Clement had given to her. Miss O'Brien-Moore, who had gone to the train to see her husband off, only to discover that he was with another woman, goes along on the trip. The husband comes to his senses, particularly after Miss Ralston confesses about Blackmer, and he goes back to his wife.

The comedy is provoked by Vince Barnett's worry about his wife. His uncle had left him a legacy provided his child is born in California. The birth of twins the first one as they reach Arizona, and the second as they reach California, saves the inheritance for him.

The story is by Wellyn Totman, the screenplay by Leonard Fields, Dave Silverstein and Clive Cooper. Leonard Fields is the director and Nat Levine the producer.

Not for children, adolescents, or Sundays. Harmless for adults. *Class B.*

"Happiness C.O.D." with Donald Meek, William Bakewell and Irene Ware

(Chesterfield, July 15; running time, 68 min.)

Fair program entertainment. There is nothing novel in the plot nor in the characterizations. And part of the story is objectionable; as for instance Irene Ware's offer to go away with a married man if he would supply her father with enough money to meet a mortgage payment. During more than three quarters of the action the children of Donald Meek act in an offensive and selfish manner, and when they finally come to their father's assistance it is difficult for one to feel any sympathy for them:—

Meek, burdened with debts because of his children's extravagance, finds that he is unable to meet the interest payment on the mortgage on his home which was held by Edwin Maxwell, his hard-hearted brother-in-law. Maxwell suggests that if Meek will approve a contract for an inferior grade of cement to be used in the building of a hospital he will tear up the mortgage. Meek's sister, Maude Eburne, unable to restrain herself any longer, tells the three children of the plight their father was in because of their selfishness; this brings them to their senses and they try to straighten out matters. The two boys obtain positions, and the daughter offers to go away with Malcolm MacGregor, a married man, if he will give her father the money he needs. But MacGregor, who wanted to divorce his invalid wife and marry Miss Ware, tells her he does not want to buy her love. After she leaves him he takes care of the matter by paying off the mortgage and procuring a release for Meek. MacGregor's wife dies and this paves the way for him to marry Miss Ware. Meek is happy when his son's plans are accepted for the building of a tabernacle and he goes into business with Robert McKenzie, Miss Eburne's suitor.

The story and screenplay is by Robert Ellis and Helen Logan. Charles Lamont directed it. In the cast are Polly Ann Young, Lona Andre, Frank Coghlan, Jr., and others.

Because of the incident mentioned it is unsuitable for children, adolescents, or Sundays. Harmless for adults. *Class B.*

enough to make ten pictures and enough good material to make a fine picture, provided wise selection of situations is made: From very good to excellent.

TIME OUT OF MIND, a drama revolving around a ship builder's family, with considerable sex in it,—the novel by Rachel Field: From fairly good to good and perhaps to very good with suitable alterations in plot and characterizations.

Contract Terms

(1) The first line below the list of the pictures on the Schedule is "number of features offered: number of features licensed." Unless the applicant inserts after "offered" the same number as after "licensed," he may lose the right to cancel one out of each ten pictures, in accordance with the Fifteenth (the cancellation) clause. But it is even better if you should insert into the contract the number of pictures you expect to cancel, thus avoiding misunderstandings.

(2) The distributor reserves the right to substitute a picture in one rental classification for any of the pictures in any other rental classification.

(3) If the picture the exhibitor cancels under the cancellation provision happens to be of the percentage class, the distributor reserves the right to designate another picture, even from the flat-rental class, to take its place, the intent being to maintain under all circumstances the number of percentage pictures specified in the contract.

(4) Blank space is provided for the insertion of the number of pictures the distributor desires to have the exhibitor exhibit them on preferred playing time; that is, Saturdays and Sundays. This means that the number of "preferred playing time" pictures is not uniform; it is different with each exhibitor.

(5) Blank spaces are provided for the insertion of the minimum admission prices that shall be charged, and in case the exhibitor reduced his prices without the distributor's written permission, the distributor may: (a) terminate the license for the picture exhibited at reduced prices; (b) if clearance is provided for in the contract, reduce such clearance for a period not to exceed one-half for each undelivered picture; and (c) if no clearance is provided, delay the sending of the play-date availability notice for all deliverable pictures as much as sixty days from the time the exhibitor is entitled to receive such notice.

(6) The contract contains an optional Arbitration provision. That is, the exhibitor may or may not sign this provision, just as he sees fit.

CANCELLATION PROVISION: The Universal contract contains a cancellation clause, and it is the same as that of all other contracts heretofore discussed with the exception of that of the MGM contract. By this provision, the exhibitor has the right to cancel one out of each ten pictures when the average rental of each picture he has purchased from a distributor at one time does not exceed \$250, provided he is not in default, he has complied with all the provisions of the contract, and has given a written notice of his intention to cancel a picture within fourteen days from the day that picture is released in the zone from which he is served. If he does not cancel a picture in one of the groups, he has the right to cancel two in the following group and so on. If the last group consists of six pictures he has the right to cancel one; if it has five, he is not entitled to cancel any except whatever pictures he had failed to cancel in previous groups. When he cancels a picture that is not the tenth in the group, he must pay for it and apply the credit on the tenth picture of that group.

RKO

(Continued)

The Home office of RKO has notified this paper that it has made the following changes in the 1935-36 Schedule:

OLD MAN MURPHY: Title changed to **HIS FAMILY TREE**.

IN PERSON: Title changed to **TAMED**.

LOVE SONG: In the appraisal of the RKO product it was said that this picture would be produced with some music. RKO now assures this paper that it will be with music, some by Jerome Kern, and six opera selections.

FOLLOW THE FLEET: In the appraisal of the RKO product it was said that this picture might be excellent if RKO should make a musical comedy out of it. RKO now assures this paper that it will be a musical comedy with the score and lyrics by Irving Berlin, who wrote the score and lyrics for "Top Hat." Fred Astaire and Ginger Rogers are to be the stars.

TWO O'CLOCK COURAGE: It is not certain whether William Powell will appear in this picture. Mr. Powell's next picture for RKO will be "One To Two," from an original story by James Edward Grant, a mystery story with a great deal of comedy similar to "Star of Midnight."

The opinion as to the probable quality of the following pictures has been taken from synopses furnished by the Home office of this company:

POWDERSMOKE RANGE, a Western with Harry Carey, Hoot Gibson, Guinn Williams, Bob Steele, and Tom Tyler, and a story that combines fast action with human interest, from the novel by William Colt MacDonald: Very good program.

HI, GAUCHO, a romantic melodrama, with comedy and music, the Argentine pampas as the background, in which Steffi Duna, the daughter of an aristocratic family, falls in love with John Carroll, the son of her mother's business rival, and after many obstacles, marries him; the original story by Tommy Atkins: Just fair program material.

HUSK, a gangster-melodrama in which the chief character, a detective sergeant, loses his nerve when gangsters try to kill him, only to regain it when he encounters them in a gun fight to obtain the release of a young boy who had been kidnapped, with James Gleason and Preston Foster, from the *Saturday Evening Post* story by Thomas Walsh: From fairly good to good program.

GREEN SHADOWS, a kidnapping-mystery melodrama, in which the chief character, a private detective, unravels the mystery and proves that the kidnapped girl's adopted father had used the kidnapping as a means of making away with a \$250,000 trust fund, by pretending that that was the amount demanded by the kidnappers, a conclusion he reached when the real kidnappers called demanding \$50,000 for the girl's release—from the novel by James Edward Grant: From fairly good to good program, with better box-office possibilities if popular stars appear in the production.

TO BEAT THE BAND, a comedy with music, in which Hugh Herbert inherits \$59,000,000 on condition that he marry a widow within three days, meeting with many exciting adventures until he finally does marry one—scenario by Rian James: Fair.

THE RAINMAKERS, a Bert Wheeler and Robert Woolsey comedy in which Woolsey tries to persuade farmers that his invention, a rainmaking machine, can bring rain to parched agricultural country, but meets with many mishaps because of the machinations of Berton Churchill, who did not want the machine to work, with a thrilling finish in which two locomotives, with dynamite in their coal tenders, collide after running wild: From good to very good.

ANNIE OAKLEY, a melodrama with Buffalo Bill's and other Wild West shows in the 'eighties, 'nineties, and early nineteen hundreds as the background, with Barbara Stanwyck playing the title role of Annie Oakley, the famous woman rifle shot, depicting highlights in the careers of real-life characters famous during that period, and also the love affair between Annie and Toby Walker, to be played by Preston Foster, from whom Annie wrested the title of the world's champion rifle shot—from the original story by Joseph Fields and Ewart Adamson: glamorous material but not very much human interest: From good to very good.

IT HAPPENED IN HOLLYWOOD, a melodrama in which an escaped gangster, whose appearance had been changed by plastic surgery, becomes a motion picture actor, is recognized by a girl in the studio, who reports to Joe Haynes, the publicity director, who thinks it would be a good publicity stunt to walk on the set with detectives and take pictures of the arrest, a plan which is almost disastrous when the gangster uses the leading lady as a shield for his escape, but is eventually captured by Haynes—from the original story by Ray Mayer and Tom Dugan. Cliff Reid is the producer but no cast has been announced: From fairly good to good.

In addition to the aforementioned subjects, the following have been announced, but the synopses are not available:

BELIEVE IT, BELOVED, starring Gene Raymond, an original story by Bert Granite and Phil Epstein.

HIS MAJESTY, BUNKER BEAN, from the play by Harry Leon Wilson.

THE WILD WEST, with Wheeler and Woolsey.

SEVEN KEYS TO BALDPATE, from the novel by Earl Derr Biggers and the play by George M. Cohan, with Gene Raymond starring. Produced twice before.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher:
P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, SEPTEMBER 21, 1935

No. 38

THE SPREAD OF THE DOUBLE FEATURE

The Loew and the RKO theatres in this city and territory have adopted the double-feature policy, for all changes of bill.

Commenting on this change, Mr. William Boehnel, picture critic of the New York *World-Telegram*, wrote partly as follows in his column that appeared in the September 9 issue:

"With the announcement over the week-end that all the Loew's theatres in Greater New York except the State and all the RKO houses in the same territory except the Palace would henceforth show two features instead of one, the double-feature problem has returned with a vengeance. . . .

" . . . being showmen, the directors of this new policy must know what they are doing. Having their fingers, theoretically at least, on the pulse of the cinema-going public, they must know that the public wants two features instead of one and since their job is to bring the public into the theatres they are determined to give the public what it wants.

"That, however, will hardly solve the problem which is one of quality rather than quantity. Two negatives make a positive, grammatically speaking, but two bad pictures will never make an entertaining program. I don't mean that all the pictures on a double bill will necessarily be mediocre, but it is logical enough to assume that since there are not enough good pictures being made to show singly, the double bills will have to include more than just an average number of inferior films. And sooner or later the public will realize it and stay away from double features just as it now stays away from single attractions.

"The whole problem of double features seems to me to have its root in Hollywood and to be a damning reflection on the quality of entertainment now being manufactured on the coast. As long as producing companies, whatever their reasons, continue to try to make from forty to sixty films a year, they will continue to turn out mediocre pictures.

"Indeed, the problem becomes so pressing at times that in order to maintain their releasing schedules companies deliberately produce 'quickies' with unknown casts and poor productions. These films, done with little care, simply aggravate an already aggravated problem because they destroy the public faith in the producers' ability to manufacture worthy entertainments. . . ."

Commenting on this article, C. C. Moskowitz, of the Loew organization, made partly the following statements in a letter Mr. Boehnel published in his column in the September 11 issue:

"Your article Monday was interesting. I am not surprised that you have doubts about the two-feature program. Newspaper critics and writers are just about 100 per cent opposed to double-feature shows. But it all depends on the viewpoint.

"Frankly, the average theatre might never introduce double bills of its own volition. But theatres that attempt to amuse the millions are really run by the public. Loew's theatres decided on double programs for week-ends as well as mid-week only after we convinced ourselves that the public—the vast majority—wanted these quantity shows.

"The last week-end, when the first of the two-play programs was introduced, certainly supported our judgment. The group of theatres showing 'China Seas' and 'Bright Lights' played to far-above-average attendance. In fact, in most instances it was actual capacity. This does not mean that the gross in money was too sensational. With a show running over three hours the turnover of the crowds is slower—a show or two a day is lost. But so long as we know what the public wants and can supply it the theatre will profit in the long run. The week-end won the case for double features regardless of what some of us may think of the idea. Apparently the overwhelming majority of persons have the time and patience to sit through a three-and-a-quarter-hour show—and enjoy it.

"Your fear regarding quality is entirely unwarranted. The fact that Loew's theatres show two features does not mean they will not have the best productions, as heretofore. They still continue to show the outstanding pictures from the MGM, Paramount, United Artists, Columbia, Universal and other studios. The fact that theatres are showing two features need not necessarily mean that these studios will not do their utmost to turn out the best product they can. . . ."

Who would have ever thought that the organization that fought the double features the most should have admitted, in so short a space of time, that its judgment was wrong? During the Code conferences in Washington, the representatives of Loew and MGM were the most outspoken against double-features, and were it not for the valiant fight Eddie Golden, general sales manager of Republic, then Monogram, put up, the chances are that during the time the Code was in force and some time afterward there would have been no double features, for the Administrator was inclined to agree with the view of the majors on double features and but for the fight of the independents he might have included in the Code a provision outlawing them.

(Continued on last page)

"The Goose and the Gander" with Kay Francis and George Brent

(Warner Bros., Sept. 21; time, 65 min.)

Poor! It may have a limited appeal to sophisticated audiences, but the masses will be bored. The story is suggestive and unpleasant, and the characters are unsympathetic. Kay Francis is wasted in a story that gives her no opportunity to display her talents, nor does she awaken any sympathy. As for George Brent, it is surprising that he should play a role of this type; not only does he behave like a cad, but in one scene he appears in such a ridiculous light that one is actually disgusted:—

Miss Francis overhears Genevieve Tobin telling Brent that her husband will be out of town and so they can spend the night together at her mountain lodge. She finds out that Miss Tobin is the woman to whom her former husband, Ralph Forbes, is married. Desiring to humiliate Miss Tobin because she had stolen her husband, Miss Francis arranges matters so that they cannot reach the lodge, compelling them to spend the night in her house. Matters become complicated when two jewel thieves, posing as man and wife, and using Forbes' name, are compelled to stay at Miss Francis' house, too. Her intentions had been to prove to Forbes, whom she had invited to her home, that Miss Tobin was unfaithful, but she cannot go through with her plan because she falls in love with Brent. She and her aunt take the jewels from the thieves, who leave without knowing it. Forbes, when he finally arrives, instead of finding an unfaithful wife, is a witness to the marriage between Brent and Miss Francis.

The story and screenplay is by Charles Kenyon. Alfred E. Green is the director and James Seymour the producer. In the cast are John Eldridge, Claire Dodd, Helen Lowell, Spencer Charters, and others.

Unsuitable for children, adolescents, or Sunday showing. Adult entertainment. *Class B.*

"Without Regret" with Elissa Landi and Paul Cavanagh

(Paramount, Aug. 16; time, 73½ min.)

This is a remake of "Interference," produced by Paramount in 1928. It is good adult entertainment and should hold the spectator's attention throughout. The second half is exciting, keeping one in suspense, because of the predicament Miss Landi and Cavanagh, innocent victims of a blackmail plot, find themselves in. An unpleasant angle is the murder of Frances Drake, but since she is characterized as an unscrupulous and vicious woman, one is not moved by her death. Miss Landi and Cavanagh both awaken one's sympathy, and the ending, which brings them happiness, is pleasing to the spectator because it is what he desires.

In the development of the plot Miss Landi, thinking her first husband, Kent Taylor, was dead, marries Cavanagh, a noted British surgeon. Taylor, who had assumed another name after reading of his reported death, arrives in England to consult Cavanagh because of a heart ailment, not knowing he was Miss Landi's husband. Miss Drake, Taylor's former mistress, sees him and instead of telling him about Miss Landi rushes to her and demands money for her silence. Miss Landi, knowing that a scandal would ruin her husband's career, promises to pay her. Taylor arrives at Cavanagh's office and is amazed when he meets Miss Landi. She accuses him of being a party to the plot but he denies this; she then tells him what Miss Drake was doing to her. After his consultation with Cavanagh, he tells him who he is and offers to help but Cavanagh asks him to stay out of the matter. Taylor goes to Miss Drake's apartment and demands the return of letters she had stolen from his home, and which she had used for her blackmailing scheme. When she refuses, he puts poison in her wine glass. She drinks it and dies, after which he takes the letters and leaves. Cavanagh goes to see Miss Drake and finds her dead. He finds Miss Landi's purse there and realizes she had been to see Miss Drake. He thinks she had committed the murder and arranges things so as to make it appear as if Miss Drake had committed suicide. A clue leads the Inspector from Scotland Yard to suspect Cavanagh and he places him and Miss Landi under arrest. Taylor, who really loved Miss Landi, eventually confesses.

The plot has been adapted from the play by Roland Pertwee and Harold Dearden. The screenplay is by Doris Anderson and Charles Brackett. Harold Young is the director and B. P. Fineman the producer.

Not for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"His Family Tree" with James Barton

(RKO, Sept. 20; time, 69 min.)

A pleasant program comedy. The performances, particularly James Barton's, are good. The biggest drawback is that most of the players are practically unknown to picture-goers. The story, revolving around Irish characters, should in no way offend members of that race. There are many comical situations, but the one situation that should provoke the heartiest laughter is that in which James Barton, whose uncontrollable temper had placed his son in an embarrassing position, goes on a drunken spree. His acting the part of a befuddled drunkard is one of the highlights of the picture. The spectator is held in suspense throughout, not knowing what trouble Barton will be getting himself into next. The romantic interest is pleasant, although incidental.

In the development of the plot, Barton leaves Ireland to go to America to visit his son who had not written to him for several weeks. He does not know that his daughter-in-law, an ambitious social climber, was holding back the mail in an effort to have her husband forget his father. She had forced her husband to change his name from Murphy to Murfree when he became a candidate for Mayor. Barton's arrival upsets her and she pleads with him not to make his presence known to his son (William Harrigan) until after the election. Harrigan's manager feels that he can use Barton to his son's advantage; he takes him around to social gatherings in a ward headed by an Irish woman and introduces him as Harrigan's friend. Barton wins votes for his son. Barton inadvertently tells the truth and this puts Harrigan in a bad light. Rival politicians kidnap Barton and then at a public hearing denounce Harrigan for having thrown his father out of his home. But Barton frees himself and with the help of friends rushes to the meeting in time to tell the truth and assure the people that his son was a good and loving man. Harrigan wins; his wife begs her father-in-law for forgiveness and every one is happy. Barton is particularly happy when his granddaughter marries the man of his choice.

The story has been adapted from the play "Old Man Murphy," by Patrick Kearney and Harry Wagstaff Gribble. The screenplay is by Joel Sayre and John Twist. Charles Vidor is the director and Cliff Reid the producer. In the cast are Margaret Callahan, Addison Randall, Marjorie Gateson, Maureen Delany and Herman Bing.

Suitable for all. Suitability, *Class A.*

"Thunder In the Night" with Edmund Lowe, Karen Morley and Paul Cavanagh

(Fox, (1935-36) Sept. 20; time, 67 min.)

This murder mystery melodrama is just a fair program entertainment. The production and acting are good, but the story is ordinary and unfolds in the routine manner—the discovery of the body, the questioning of various witnesses by a detective, and the final solution which proves that the person least suspected is the murderer. Since the identity of the murderer is not made known until the end one is held in fair suspense. Edmund Lowe, as the detective, is a little more subdued than usually; one feels some sympathy for him because of his efforts to do his duty and at the same time protect his friends, who are involved in the murder. The stupidity of a police lieutenant is used as the comedy relief, but it is not particularly comical. The background is Budapest.

In the development of the plot Lowe, captain of detectives, is called in to investigate the murder of a vaudeville performer. Through certain clues found in the man's room, he traces his suspect to the home of his friend, Paul Cavanagh, an important government official. To his regret he finds further clues pointing to Cavanagh's wife, Miss Morley, as the guilty person. When it is discovered that she had been blackmailed by the murdered man to whom she had been married, and, thinking that he was dead, had married Cavanagh, the chief of detectives demands that Lowe arrest her. Lowe takes every one to the scene of the murder and then proves that the murder had been committed by the vaudeville partner of the murdered man; she had killed him because he was leaving her.

The plot has been adapted from the play "A Woman Lies," by Ladislaus Fodor. The screenplay is by Eugene Solow and Frances Hyland. The director is George Archambaud and the producer John Stone. In the cast are Una O'Connor, Gene Lockhart, John Qualen, Russel Hicks, and others.

Because of the murder it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B.*

"Alias Bulldog Drummond" with Jack Hulbert and Fay Wray

(G-B Productions, Sept. 15; time, 62 min.)

A fair comedy. It is a burlesqued melodrama, which occasionally becomes a little ridiculous. The action, most of which takes place in a subway station and tunnel, is fast and at times exciting. One situation is thrilling; it is where Jack Hulbert, masquerading as Bulldog Drummond, has a fight with a notorious gang of jewel thieves who are armed with guns while he is armed only with boomerangs, taken from a case in the Museum. The comedy is provided by Claude Hulbert, a friend of the real Bulldog Drummond, and Jack Hulbert. One feels sympathy for Fay Wray, the heroine, a protegee of her grandfather's in the intricate work of jewel setting, who had been kidnapped by the crooks:—

Atholl Fleming, the real Bulldog Drummond, on his way to help Miss Wray, is hurt in an accident and taken to a hospital. He persuades Jack Hulbert to impersonate him in order to help Miss Wray find her grandfather, who had been spirited away by a gang of jewel thieves, to do some setting on a fake jewel. Not wanting to do this crooked work, he deliberately burns his fingers, making it impossible for him to work on the fake jewel. The gang, not knowing anyone who could finish the jewel but Miss Wray, kidnap her while she, Jack Hulbert, and Claude Hulbert were hunting for clues in her grandfather's laboratory. Jack Hulbert and Claude Hulbert, left behind by the gang, force their way out of the laboratory. They trace the gang to their hideout, a disused subway station, but much to their dismay they are discovered by the gang and taken prisoners. When Miss Wray accidentally finds out that Jack Hulbert is not in reality Bulldog Drummond, she gives up hope that help would come, and in order to save her grandfather, consents to duplicate the fake jewel for the real one, which was in the British Museum. Jack Hulbert and Claude Hulbert overpower their guards and while Claude Hulbert goes to Scotland Yard for help, Jack Hulbert follows the gang into the Museum. After a thrilling fight there, and an exciting ride in a runaway subway train, the gang with the ringleader are captured. Jack Hulbert and Miss Wray marry.

The screen play is by J. O. C. Orton, Sidney Gilliat, and Gerard Fairli in collaboration with "Sapper"; the direction, by Walter Forde. In the cast are Claude Hulbert, Ralph Richardson and others.

Not suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Atlantic Adventure" with Nancy Carroll and Lloyd Nolan

(Columbia, Aug. 25; time, 67½ min.)

A pretty good melodrama. The action is fast and one is held in suspense throughout because of the danger to Nancy Carroll and Lloyd Nolan, who had unwittingly become involved with crooks. The closing scenes, in which the crooks hold Nancy and Nolan captives, are the most exciting. Comedy is provoked by Harry Langdon, a newspaper photographer, who is more interested in eating than in doing his work. The romantic interest is pleasant.

In the development of the plot Nolan, a newspaper reporter, is discharged when he fails to report an important story concerning the murder of the District Attorney. He learns that a steamer is being watched for the murderer and goes aboard. Langdon, on instructions from Nolan, telephones to Miss Carroll, who had quarrelled with Nolan, telling her that he was leaving the country. She rushes to the ship and when she meets Nolan and finds that he had tricked her there they quarrel again. Before they realize it the ship sails and then their troubles begin. Miss Carroll is mistaken for the accomplice of a jewel thief, and is handed some papers which she turns over to Nolan. Eventually Nolan recovers the stolen jewels, turns the crooks over to the Captain, and is instrumental in finding the murderer, who was posing as an old man. Miss Carroll forgives Nolan and they marry.

The story is by Diana Bourbon. The screenplay is by John T. Neville and Nat Dorfman, and the direction by Albert Rogell. In the cast are Arthur Hohl, Robert Middlemass, John Wray, and others.

Not for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

SUBSTITUTION FACTS: This is replacing "Surefire," listed on the contract as a Gene Raymond and Ann Sothern production. It is a star substitution and you are not obligated to accept it.

"Together We Live" with Willard Mack

(Columbia, Aug. 16; time, 68 min.)

This is a propaganda film against Communism and is not good entertainment. Willard Mack, who incidentally has died since the production of this picture, has the role of the old Civil War veteran whose heart is broken when his sons join the Red forces, and on several occasions he delivers long lectures about patriotism which become quite tiresome because they are preachments.

In the development of the plot Mack lives happily with his three sons and two daughters until he finds out that two of his sons had joined the Red forces. He leaves home, refusing to live with them, and is taken in at the Old Soldiers' Home. When he hears that Sheila Mannors, his daughter, refused to marry William Bakewell because she felt that she was duty-bound to remain with her father, he induces her to change her mind. His youngest son, who believed as his father did about Communism, learns that his brothers were going to join in a plot to blow up various factories. He rushes to his father who, together with his old friends, goes after the Reds and rounds them up, putting them in prison to be dealt with by the Federal Authorities. His two sons are now contrite and beg forgiveness, promising to be loyal Americans.

Willard Mack wrote the original screenplay and directed it. In the cast are Ben Lyon, Esther Ralston, Hobart Bosworth, Wera Engels, Charles Sabin, and others.

Suitable for all and for Sundays. Suitability, *Class A*.

"The Big Broadcast of 1936" with a star cast

(Paramount, Sept. 20; time, 96 min.)

Very good for the masses. It has music, comedy, dancing, and a cast which includes such favorites as Gracie Allen, George Burns, Amos 'N Andy, Bing Crosby, Jack Oakie, Bill Robinson, Mary Boland, Charles Ruggles, Ethel Merman, and others; these appear in short skits. The novelty of having so many stars in one production adds to the entertainment value of the picture. The manner in which these different entertainers are presented is ingenious; it is done through a portable television and broadcasting apparatus, which is supposed to pick up scenes of events happening either on the street or in homes. One of the funniest skits is that which is acted by Mary Boland and Charles Ruggles. Ruggles is ill and wants to remain in bed for a day to read. Miss Boland, in her desire to be helpful, makes him so uncomfortable by fussing over him that he becomes frantic. One touching scene takes place in a hospital where David Holt offers his blood to save the life of his sister, Virginia Weidler. That is the one serious note in the picture; otherwise the scenes are of dancing, singing, orchestra music, or comedy:—

Jack Oakie and Henry Wadsworth, owners of a radio broadcasting station, have only one client, a meat packing concern, and the program they broadcast is called "Lochinvar the Great Lover," which appeals to women. Burns and Allen convince Oakie that their radio eye machine is a marvelous invention, but Oakie has no money with which to buy it. Lyda Roberti, a wealthy ranch owner, had fallen in love with "Lochinvar" and to her surprise finds that "Lochinvar the Great Lover," is two men; for Oakie recited the poems while Wadsworth sang. She invites both men to her yacht for dinner and once they are there she orders the Captain to set sail for her home, hoping that during the trip she will be able to choose the one she loves. When they arrive at her home they are warned by C. Henry Gordon that he had killed every other suitor who had been invited there. Oakie knows that as long as he is by Miss Roberti's side no harm will come to him. But Gordon gives her sleeping powders and Oakie has a hard time keeping her awake. He amuses her with the different programs that come through the radio eye machine. At the same time he broadcasts what is actually happening to him, and this is heard by a Committee who were judges in an international radio contest for a prize of \$250,000. They award the prize to Oakie for the most original program. After a wild chase, Oakie escapes and Miss Roberti goes with him.

The original screenplay is by Walter DeLeon, Francis Martin and Ralph Spence. Norman Taurag is the director and Benjamin Glazer the producer. Others in the cast are Ina Ray Hutton and orchestra, Ray Noble and orchestra, Nicholas Brothers, and Benny Baker.

Suitable for all. *Class A*.

During the Code conferences the writer organized the independent producers and distributors for the purpose of bringing them to work together with the independent exhibitors so that the independents of all industry branches might, by putting up a united front, be more effective. In order to obtain their cooperation, the exhibitor leaders promised them support on the double feature question. But I have never taken a stand either for or against double features, for I felt that this was a problem that each exhibitor had to determine for himself.

How could the writer advise an exhibitor who found out that he could save his investment by instituting a double-feature policy not to show two features in one bill? It would, indeed, have been presumptuous on my part or on the part of any one else.

If double features are so prevalent today, the blame rests with no one else but the affiliated circuits. Being able to shut out or at least to keep back the films from their competitors, independent exhibitors, they employed their power to the limit until many independents were brought to a position where they had to show two features on one bill or else lose their entire investment. No mercy has been shown by the circuits. During the functioning of the Code, some restrictions were put on their greed by making it impossible for them to buy second run and lay it on the shelf just to keep it away from their competitors, but since the invalidating of the Code by the U. S. Supreme Court nothing stands in the way of their employing the old tactics. The independent exhibitors have no longer protection against the greed of the affiliated circuits, except the courts—an expensive and time consuming process.

There is no question in my mind that the double feature policy, now that two major circuits have adopted it, will spread to almost every corner of the United States.

The spreading of the double feature will naturally create a shortage of product and I would not be surprised if some of the major companies announced the production of additional pictures. And here is where you must keep your eyes open: if the producers are now making a few expensive pictures and the remainder "quickies," as Hollywood has nicknamed the inexpensive pictures, when they announce added product you must realize that this and a great deal of the other product will be ground out like sausages. You must figure out, therefore, to pay prices that befit such pictures.

The increasing of the number of pictures each company will produce may prove a drawback in the beginning, but eventually it may turn out a blessing, under certain conditions: In the years when the industry was producing an average of eight hundred feature pictures a year, HARRISON'S REPORTS had not joined the group whose motto was "Fewer and Better Pictures." In the last few years the number of pictures was halved, but the proportion of the better pictures to the poor pictures was not changed—just as many lemons were made in proportion. In the days when many pictures were made, the exhibitor was happier, because he was getting a greater proportion of star pictures. He had his eight Mary Pickfords a year, his eight Marguerite Clarks, his eight Wallace Reids, his three or four Greta Garbos, his three or four John Gilberts, his two or three Harold Lloyds, his six or seven Tom Mixes, his several Gloria Swansons, his many Carlyle

Blackwells and pictures of many other stars of first and second magnitude. Every one of them made him money, more or less, and he was happy.

What exhibitor would fail to rejoice today if Charlie Chaplin announced six two-reel pictures for the next twelve months, instead of one picture in the entire year? I venture to say that Mr. Chaplin would make more money with the six, than with the one, and the production of the six would cost him less money than of the one.

Perhaps the double-feature evil will not prove an evil after all—it may eventually prove a blessing, if the producers should put their stars into pictures oftener. It is better for them to give up the million dollar pictures and make less expensive pictures but a greater number of them, than fewer pictures and more expensive. The chances of getting money-makers will be enhanced thereby. In the last few years, the producers have made of the picture business an art first, and a business afterwards. It is about time that they gave the business end of the industry a little more attention.

FOX DELIVERING "DANTE'S INFERNO" TO 1934-35 ACCOUNTS

Reliable information has reached this office to the effect that, in many parts of the country, Fox is delivering "Dante's Inferno" to 1934-35 accounts.

The picture isn't doing so well. At the Rivoli, in New York, it played only two weeks, to very poor business. For a million-dollar picture, two weeks is a poor showing, even if business had been good; but when it was poor, that makes matters worse.

A CORRECTION

Two inconsequential errors occurred in the interpretation of the United Artists contract, which was published in last week's issue. The one occurred in the sixth line of the first paragraph (1) under "Contract terms": it should read "minimum guarantee," instead of "maximum guarantee." The other occurred in (4): the figures should be reversed so as to read as follows:

"In the dotted space the exhibitor should insert the number '15' if his town is located east of the Mississippi, or '30' if it is located west."

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Arizona Bad Man," "The Bishop Misbehaves," "The Crusades," "Danger Ahead," "Die Oder Keine," "The Gay Deception," "The Girl Friend," "Gun Play," "Red Salute," "Smilin' Through," "The Throwback," "Trails of the Wilds," "Two for Tonight," and "Wanderer of the Wasteland."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Alias Bulldog Drummond," "Condemned to Live," "The Dark Angel," "The Goose and the Gander," "Peasants," "Special Agent," "Streamline Express," and "Wild Mustang."

CLASS C (Unsuitable for anybody): "Der Traumende Mund."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PEnnsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, SEPTEMBER 28, 1935

No. 39

AN OPEN LETTER TO MR. CHARLES CHAPLIN

Mr. Charles Chaplin
Hollywood, Calif.

Mr. Charles Chaplin,

In the editorial that appeared in last week's issue of HARRISON'S REPORTS I made the observation that the industry would profit much more if the producers were to make more feature pictures with their stars.

In discussing yourself, I made the following observation:

"What exhibitor would fail to rejoice if Charlie Chaplin announced six two-reel comedies for the next twelve months instead of one feature comedy in the entire year? I venture to say that Mr. Chaplin would make more money with the six, than with the one, and the production of the six would cost him less than of the one."

Since making that observation I have given much additional thought to the matter, and the more I mull it over the more thoroughly I become convinced that you would, indeed, not only confer a blessing upon the motion picture industry, but also bring cheer into the hearts of millions of picturegoers, should you adopt that suggestion.

Six two-reel comedies released within the next twelve months will, I believe, bring you more profits than one feature comedy. And the cost would not perhaps be greater.

I realize, of course, that, since you are financially independent on the one hand, and not money-mad on the other, the thought of greater profits cannot prove a lure to you, because you think more of your art than of profits. But there is in this request something which deserves your deep thought. Here are in my opinion some reasons that should prompt you to revert to the two-reel type of comedy:

(1) Since 1930 the motion picture industry has gone through some hard times. Film companies that were once thought to possess the strength of the rock of Gibraltar crumbled, because their theatre departments proved too great a drain upon their resources. Small theatre owners were compelled to sell out their theatres in order to salvage as much of their investments as they could. In many cases they were not able to salvage anything at all, being compelled to shut their theatres down and give them up. Whereas prior to 1930 there were more than seventeen thousand theatres operating, today the number hardly exceeds ten thousand. Many of these theatres that are now open are struggling to get by. Six two reel comedies released by you each year for the next few years and sold to any one who wants to buy them, regardless of how many other exhibitors in the same locality bought them, should not only help all theatres increase their profits but also induce many exhibitors to reopen most of those theatres that are now closed.

(2) The effect of your releasing six two-reel comedies in the next twelve months cannot help having a beneficial effect also upon other businesses. On the day your comedies will be shown, thousands of additional people will go to the theatres to see them. Most of these will make purchases. Thus the merchants will make more sales, and consequently more profits. The theatres as well as the merchants will be able to buy more advertising space in the newspapers, thus contributing in a measure to the recovery also of the newspaper business.

(3) When you used to produce a number of comedies each year, millions of children saw your pictures and they had the time of their lives. No doubt you went to the theatres frequently to watch their reaction to your comedy brand. I am sure that the side-splitting laughs of those children are still ringing in your ears. For more than three years the walls of the theatres have not reverberated with the Chaplin laughs of children. Can you visualize the happiness that you will bring to millions of children were you to

make six two-reel comedies in the next twelve months?

(4) The depression has left, as you very well know, millions of people financial wrecks. The financial misfortunes made many of them physical as well as mental wrecks. These need the Chaplin laughs; they need them particularly because up to a year ago most of the pictures produced were chiefly of what I "dubbed," the "suicide" brand. Instead of cheering people, they sent them home feeling as if they had attended a funeral. Can you deny these people the happiness that will come to them from the hearty laughs your comedies can give them? Six two-reel comedies released by you in the next twelve months will prove the best medicine these people could have.

These are a few of the reasons why you should go back to the short comedy, abandoning the feature length comedy.

I presume that your reluctance to go back to the short comedy may come from a feeling that you lower your artistic standards. If you have such a notion, may I call your attention to the fact that O. Henry did not write a full-length novel? He confined himself altogether to the short story. Yet his art was not lowered thereby; the world thinks of him as a master writer just the same. By the same reasoning, your artistic standards will not be lowered if you were to abandon the feature in favor of the short comedy.

To this day the screen has not produced another comedy artist of your ability. There have been many imitators but only one Charlie Chaplin. The world has recognized your artistic ability and has paid, and is still paying you, homage. You owe it, therefore, to the world, particularly to the people of America who have honored you more than have any other people on earth, to bring a greater measure of happiness to them.

Do not hide your talent under a bushel! Give people the happiness they seek!

Voicing the sentiments of the independent theatre owners throughout the land, I pray that you accept these recommendations.

Very sincerely yours,

P. S. Harrison,

Editor, HARRISON'S REPORTS

* * *

If you, the exhibitors, agree with these views of mine, write to Mr. Chaplin urging him to accept my recommendations. You may reach him in care of Chaplin Studios, La Brea Blvd., Hollywood, California.

SAY IT WITH SUBSCRIPTIONS!

I have received the following letter from Mr. George M. Schwartz, proprietor of the Capital Theatre, at Dover, Delaware:

"Dear Mr. Harrison:—

"As an independent exhibitor I wish to assure you of my deep appreciation of your untiring efforts in behalf of the little fellow.

"As one of your subscribers, your weekly bulletins have been of great help and guidance to me. I also am cognizant and appreciative of the personal advice you have given me in several instances, saving me many times the cost of the subscription to your HARRISON'S REPORTS.

The recent five thousand dollars loss sustained by you, I am sure, was entirely due to your persistent efforts for, and in behalf, of the independent exhibitor and in the spirit of fairness and appreciation, I believe every exhibitor who receives your weekly report should shoulder at least a small share of the five thousand dollars you were penalized; therefore, with the full realization that this financial burden upon

(Continued from last week)

"Powder Smoke Range" with Harry Carey and a large number of other well-known western actors

(RKO, Oct. 11; running time, 71 min.)

"Powder Smoke Range" is the best picture Harry Carey has appeared in since "Trader Horn." He has been given a better opportunity to show his acting ability. There are many old western actors in the picture—Hoot Gibson, Tom Tyler, Bob Steele, and others; but Mr. Carey outshines them all. Although there isn't much horse riding, the action holds and at times grips the spectator's attention. The situation where Tom Tyler, supposedly a noted bad man and a straight shot, picks a quarrel with Harry Carey so as to force him to shoot it out with him, having been paid by the outlaw leader to do it, holds one breathless. Mr. Carey awakens sympathy by his efforts to help persons who needed his help, even though he risked his life. The situation where Tyler, who had learned to admire Carey, comes to Carey's rescue when his life is in danger is touching. Touching is also the situation where Tom Tyler is shown dying, having been hit fatally by a bullet while trying to help Carey and his men, who had cornered the outlaws and had been fighting it out with them.

The story is by William Colt MacDonald, the screenplay by Adele Buffington, and the direction by Wallace Fox. Cliff Reid produced it. Others in the cast are William Farnum, Sam Hardy, William Desmond, Buzz Barton, Franklin Farnum, Art Mix, Wally Wales, Buffalo Bill, Jr., Buddy Roosevelt, Guinn Williams, Boots Mallory, Adrian Morris and Ray Mayer.

Suitable for all. *Class A.*

NOTE: Exhibitors would profit greatly if they should exploit the fact that so many western actors of greater or lesser fame appear in the picture. They might call it a "Western Actors Reunion" to good advantage.

"Broadway Melody of 1936" with Jack Benny, Eleanor Powell and Robert Taylor

(MGM, Sept. 20; running time, 100 min.)

This is good mass entertainment, although not of the magnitude suggested by the MGM advertisements. The production is lavish and there is human interest in the story; but the plot is thin, adhering closely to the formula used in back stage musical comedies. It should, however, go over well with most audiences because of excellent dancing, tuneful songs, and a good cast. Jack Benny, nationally known for his comedy work over the radio, is hampered by lines that are not particularly comical, and only in a few instances does he provoke laughs. One of the most comical situations is that in which Sid Silvers, Benny's pal, impersonates a woman who was supposed to be a famous French singer, and gives his identity away when he talks over the telephone. Eleanor Powell is really a superb tap dancer, performing the most intricate steps with ease; she should thrill those who enjoy dancing. She is ably assisted by other good dancers, such as Nick Long, Jr., Vilma Ebsen and Buddy Ebsen. The love interest is pleasant:—

Robert Taylor, a play producer, is in the midst of casting his musical show, financed by Miss Knight, when he receives a visit from Miss Powell, his home town childhood sweetheart. At first he does not recognize her, but apologizes for this later. She begs him to let her appear in his play but he refuses, feeling that she was too nice a person to be mixed up with Broadway. He realizes he loves her, as she does him, and, without even trying to find out whether she has talent, he insists that she go back home. But Una Merkel, Taylor's secretary, has confidence in Miss Powell and hits upon an idea to make her famous. She knows that the publicity Benny, a newspaper columnist, was carrying about a famous Parisian singer was just a stunt to irk Taylor; he disliked Taylor and wanted him to waste time trying to find out who the mysterious woman was, when in reality he knew of no such person himself. Miss Merkel dresses Miss Powell with a blond wig, trains her to speak with a French accent, and then presents her to Taylor, as the famous French singer. Her talented performance elates Taylor. Benny receives a cable from Paris from the legitimate singer whose name he had used ordering him to desist using her name in his column. He approaches Miss Powell and insists that the only way he will permit her to continue in the show, without writing the truth about her, is for her to tell Taylor who she is. She does this, but in an ingenious way, and Taylor realizes how foolish he was. They marry.

Moss Hart wrote the story, and Jack McGowan and Sid Silvers the screenplay. Roy Del Ruth is the director and John Considine, Jr. the producer. In the cast are Frances Langford, Harry Stockwell, and others.

Suitable for all. *Class A.*

"Here Comes the Band" with Virginia Bruce, Ted Lewis and Ted Healy

(MGM, Aug. 30; running time, 85 min.)

Good entertainment! It has comedy, an interesting plot, excellent music, and fast action. And it introduces Harry Stockwell, a newcomer to the screen who, because of a fine voice and pleasing personality, should become popular. Ted Healy and Nat Pendleton are improving as a comedy team and provoke hearty laughter by their constant bickering. It is the sort of entertainment that is consistently amusing, in several spots provoking hearty laughter. A situation that should appeal to the masses is the one in which there is shown a broadcast by amateurs. The love interest is pleasant.

The story and screenplay are by Paul Sloane, Ralph Spence and Victor Mansfield. Paul Sloane is the director and Lucien Hubbard the producer. In the cast are Harry Stockwell, Robert McWade, and others.

Good for all. *Class A.*

"Super Speed" with Norman Foster, Florence Rice and Mary Carlisle

(Columbia, Sept. 30; time, 54½ min.)

A mediocre program melodrama. It is somewhat demoralizing because of the actions of the villain, Arthur Hohl, who plots the downfall of his employer and of others and stops at nothing to carry out his purpose. At one time he has his henchman ruin the motor of the car that the hero, Norman Foster, was to race for a tryout, knowing that an accident might cause the hero's death. He does the same thing in the closing scene, this time to the heroine's speed boat which catches fire. There is nothing inspiring in a plot of this type because it shows the basest traits in man. The action is somewhat slow, except for the outboard motor race in the closing scenes—these are considerably exciting. The love interest is mildly pleasant.

The story and screenplay are by Harold Shumate. Lambert Hillyer is the director. In the cast are Charley Grapewin and others.

Because of the scheming by the villain it is not suitable entertainment for children or adolescents. Adult entertainment. Suitability, *Class B.*

"Wanderer of the Wasteland" with Dean Jagger and Gail Patrick

(Paramount, Sept. 20; running time, 60 min.)

A fairly good Western. It has fast action, good horseback riding, some comedy, and human interest, awakened by the sympathy one feels for Dean Jagger, the hero. Several of the situations are exciting. One such situation is where Jagger, out of loyalty to Edward Ellis, his benefactor, fights a gang of crooks who were mistreating Ellis and trying to force him to tell them where he had hidden his gold. The situation in which Ellis buries Jagger in the sand to hide him from the Sheriff holds one in suspense. The love interest is pleasant, and one admires Jagger for refusing to marry Gail Patrick, unwilling to have her share his life of evading the law for a crime he had not committed.

In the development of the plot Jagger arrives at a Western mining town and is met by his brother, Monte Blue, who needed money to pay a gambling debt. Blue suggests that Jagger give him his money for investment but Jagger is not in a hurry to part with it. Jagger becomes engaged to Miss Patrick, whom he had met on the boat from the East. Blue invites him to drink to his happiness and then induces him to join a poker game, his intention being to cheat him. Jagger notices what is happening and in a quarrel that follows he accidentally shoots his brother. He escapes and goes to the desert where he is found by Ellis, who helps him and sends him on his way. He is knocked out and robbed by a gang of crooks headed by Buster Crabbe. When he overhears them scheming to rob Ellis of his gold, he escapes at night and arrives at Ellis' camp in time to save him from the crooks. Ellis tries to induce Jagger to forget his past and marry Miss Gail, but he refuses. He goes back to the town where he was wanted only to find that his brother had recovered, but had been killed later by some one else. He rushes back to Miss Patrick and they are married.

The plot was adapted from the novel by Zane Grey. Stuart Anthony wrote the screenplay and Otho Lovering directed it. William T. Lackey is the producer. In the cast are Trixie Friganza, and others.

Suitable for children and adolescents and also for Sundays where Westerns are shown. Suitability, *Class A.*

"Two Sinners" with Otto Kruger and Martha Sleeper

(Republic, Sept. 16; time, 72 min.)

Good. The production and acting add to the entertainment values. There is deep human interest in the story. One feels sympathy for both Otto Kruger and Martha Sleeper. Some of the situations stir the emotions. The situation in which Miss Sleeper pleads with Minna Gombell to pay her back wages so that she might leave Paris for England to see her mother who was desperately ill, is one of them. Another touching situation is that in which Kruger confesses to Miss Sleeper that he had served a prison term for murder. The first half is amusing; this is caused by a spoiled child's antics, realistically played by Cora Sue Collins. Her gradual change comes about in a natural manner. The love interest is charming:—

Kruger, released from prison after serving fifteen years for the murder of his wife's lover, is unhappy when his former friends snub him. He goes to Paris where by accident he meets Miss Sleeper, governess to Miss Gombell's child, Cora. They become friendly. This is resented by Miss Gombell, who had unsuccessfully tried to charm Kruger. Kruger tries to help Miss Sleeper control Cora, but they both have a difficult time. Kruger loves Miss Sleeper; he tells her about his past and she runs away from him, shocked. She soon regrets her behavior and goes to tell him so but he had left. She receives a telegram that her mother was ill and begs Miss Gombell for her back wages. She gives her a check, but she cannot cash it, and upon returning to the apartment she finds Miss Gombell's purse, from which she takes the money she needs. Miss Gombell catches her and orders her arrest. She testifies against her at the trial. Cora, having located Kruger, wires him to return. But he is too late; she is sentenced to a year in prison. Through Kruger's influence she is released soon and they marry. They adopt Cora, whose mother had been killed in an automobile accident.

The plot was adapted from the novel by Warwick Deeping. The screenplay is by Jefferson Parker, and the direction by Arthur Lubin. Trem Carr is the producer. In the cast are Ferdinand Munier, Margaret Seddon, and others.

In one situation it is obvious that Miss Gombell had gone away with a man for the night, but it has been handled delicately. Exhibitors will have to use their own judgment, however, about showing it to children, adolescents, or on Sundays. Suitability, *Class B*.

"Hop-Along Cassidy" with William Boyd, Jimmy Ellison and Paula Stone

(Paramount, Aug. 23; time, 59 min.)

An excellent Western. The photography and acting are good, and in all it is far superior in production values to most pictures of this type. Human interest is combined with comedy and melodrama. The action is fast and the horseback riding thrilling, particularly in one scene where William Boyd is shown riding down a steep hill. There are several exciting situations during which Boyd and his men surround the hideout of cattle rustlers, fighting it out to the end. Jimmy Ellison, a newcomer to the screen, makes a very good impression; he has personality, a good voice, and ability to act, and although he portrays a headstrong young man he awakens sympathy by his fearlessness. The love interest is pleasant:—

Boyd arrives at a cattle ranch to take over the post of manager. He finds that there is a conflict between his ranch and the one owned by Robert Warwick over water rights. Paula Stone, Warwick's daughter, at first urges her father to fight the men of the other ranch but when she falls in love with Ellison, who belonged to Boyd's outfit, she asks her father to try to settle matters. Kenneth Thomson, Warwick's manager, plots with a band of cattle rustlers to steal cattle from the two ranches so as to deepen the enmity existing between them and divert attention from the rustlers. Eventually the two ranches join forces to catch the rustlers and in a gun battle they discover that Thomson is the ringleader. Thomson is killed in attempting to escape. Boyd decides to buy a ranch of his own and although Ellison loved Miss Stone he loved adventure more and leaves with Boyd, promising to return some day to Miss Stone.

The plot was adapted from the novel by Clarence E. Mulford. The screenplay is by Doris Schroeder. Howard Bretherton is the director and Harry Sherman the producer. In the cast are George Hayes, Frank McGlynn, Jr., James Mason, and others.

Good for all. Excellent for theatres where Westerns are shown. *Class A*.

"Special Agent" with Bette Davis and George Brent

(Warner Bros., Sept. 14; time, 75½ min.)

A powerful melodrama of the "G-Men" type. But it is demoralizing, for, instead of concentrating on the work of the government officers, it deals mostly with the criminal activities of the gangsters. For instance, it shows them making their money by cutting into the profits of business concerns, their contempt for law and order, and the methods they pursue in doing away with anybody who stands in their way. There are several cold-blooded murders. As is usually the case with pictures of this type, some of the situations are thrilling, particularly in the closing scenes where Bette Davis and George Brent are kidnapped by the gangsters, who were ordered to kill them. The most thrilling situation is the court room scene, where Miss Davis testifies against Ricardo Cortez, the gangster leader; one knows that Cortez has a gun in his brief case and that he intends to kill her. The love interest is pleasant:—

Brent, a "G-Man" posing as a newspaper columnist, is assigned to get against Cortez, gangster leader, evidence that will send him to prison. Brent is in love with Miss Davis, Cortez's personal secretary, and tries to convince her to leave her position. But she fears Cortez; when she first started to work for him she did not know anything about him, and when she learned all about his business she felt it was too late to quit. Brent tells her that he is a government officer and pleads with her to cooperate with him; she agrees to this even though she knew that it might mean her death. Through a ruse she induces Cortez to hide his books in her room. A government man then makes photostatic copies of all the pages. Cortez does not suspect anything. He is arrested for evading the income tax, and Miss Davis is a necessary witness because the books were in code. Despite the attempts of Cortez and his men to keep her from the courtroom she finally arrives there and her testimony sends Cortez to prison. She marries Brent.

The plot was adapted from a story idea by Martin Mooney. The screenplay is by Laird Doyle and Abem Finkel. William Keighley is the director and Sam Bischoff the producer. In the cast are Jack LaRue, Henry O'Neill, Robert Strange, and others.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. *Class B*, except in theatres that cater to religious people, for whom it may be considered *Class C*.

"Freckles" with Tom Brown, Virginia Weidler and Carol Stone

(RKO, Sept. 27; time, 68 min.)

Pretty good family fare. Virginia Weidler, who was so delightful in "Laddie," is the real attraction, and by her personal charm she keeps the audience entertained. She provokes hearty laughter by her habit of "poking her nose" where she does not belong, and of talking out of turn; and she does it with such an air of innocence that she is loveable instead of being annoying. One of the most amusing situations is that in which she is shown having dinner with a group of bank robbers, and, not knowing who they are, she insists upon their saying grace before permitting them to eat. The leading characters awaken sympathy by their kindness. This is so particularly with Tom Brown, for on two different occasions he risks his life to save Virginia, who had got herself into trouble. The closing scenes are exciting. The love interest is pleasant:—

Tom Brown, an orphan, arrives at a lumber camp and through the help of Carol Stone he is employed as timber guard. He becomes very friendly with Virginia and understands her better than does any one else. Addison Richards, an ex-convict who had returned to the Lumberlost country, wins Virginia's confidence by making wooden soldiers for her. One day she follows him to his cabin and is made a captive by Richards' pals, bank robbers, who were hiding from the police. Brown becomes worried at her failure to return and when he goes to Richards' cabin in search of her he is locked up with Virginia. She shows him where a gun is hidden and, although wounded, he holds the crooks prisoners. He collapses just as Miss Stone arrives with help; she had rushed there when Virginia's mother had told her where Brown was. Miss Stone and Brown marry.

The plot was suggested by the novel by Gene Stratton-Porter, but hardly any of the book has been used outside the title. The screenplay is by Dorothy Vost. Edward Killy and William Hamilton are the directors and Pandro S. Berman the producer. In the cast are Lumsden Hare, James Bush, Dorothy Peterson, and others.

Suitable for all. Suitability, *Class A*.

you was due entirely to your interest and zealously for your subscribers, I am taking the liberty of enclosing a check in the amount of \$5.00 which I sincerely hope will be a forerunner of many such checks from other exhibitors to help you at this time. I appreciate your modesty in such matters; however, I implore you to use this letter so that your many readers and friends may be brought to the realization that they should be privileged to, in a small measure, be of some service to you.

Sincerely yours,

GEORGE M. SCHWARTZ."

The following is the reply that I have sent him:

"Dear Mr. Schwartz:

"I thank you for your kindly feelings towards me, expressed in many ways at different times, particularly now through your contribution of five dollars to pay a small part of the judgment I had to pay through an unfortunate technical error committed by me editorially in my efforts to serve the interests of the independent theatre owners. But I am compelled to return your check, just as I have returned contributions from other exhibitors, as well as have refused to agree to a campaign of such contributions proposed by some friends of mine, because I am opposed to such a method of relief.

"As I have told the others, the best way by which you and every other exhibitor similarly inclined can aid me is to get me a new subscription. In this manner the aid will not only be most effective, but also more dignified and in accord with my principles. No doubt you have many friends among the exhibitors some of whom may not be subscribers to HARRISON'S REPORTS. I am sure you could induce some of them to subscribe. And every new subscription means greater strength for HARRISON'S REPORTS.

"I assure you that I esteem your fine spirit more than I can express by words.

Very sincerely yours,

P. S. Harrison,
Editor

* * *

I have been embarrassed by the receipt of several letters and contributions such as those of Mr. Schwartz, all of which I have, of course, been compelled to return. To avoid further embarrassment, let me explain the matter that has prompted Mr. Schwartz and other exhibitors to send me contributions:

In the latter part of 1930 and the early part of 1931, the moving picture trade papers carried news items to the effect that the Canadian Government was about to institute an investigation of the activities of the American moving picture producers and eventually did conduct such an investigation.

As a result of that investigation, the Grand Jury of Ontario, in a proceeding entitled "The King v. Famous Players, et al," on October 20, 1931, found a True Bill of Indictment against Famous Players Canadian Corporation, Ltd., and other firms, corporations and individuals, more than one hundred in number.

The indictment alleged that the persons indicted unlawfully were parties to or knowingly assisted in the formation or operation of a combine, which had operated or was likely to operate to the detriment of the interests of the public, either by an actual or by a tacit contract, agreement, arrangement or combination among themselves and with one another, and with numerous other persons, firms or corporations named in the indictment.

When I read a short account of the matter in one of the trade papers on October 21 I sent out for a copy of a Toronto newspaper, for I felt that I would be able to get more details. I obtained a copy of the Toronto *Daily Star* of October 20. There was in it a detailed account of the indictment.

Unfortunately the article in the *Daily Star* was so worded that from reading it I was misled into the belief that Mr. Hess had been indicted, when in truth Mr. Hess had only been mentioned in the indictment. I expressed the fact of this erroneous belief in an article that appeared in the October 31 issue of HARRISON'S REPORTS, without knowing at the time that I was mistaken. (Let it be said here that the indictment was quashed or dismissed five months later, the following March, and so Mr. Hess was exonerated altogether.)

On November 5, 1931, Mr. Hess brought a libel suit against me, and when I consulted a lawyer I found out for the first time that I had technically libelled Mr. Hess. Thereupon in the November 14 issue I made a full and

what I considered, and my lawyers advised me to that effect, complete retraction, occupying more than one and one-half columns in HARRISON'S REPORTS even though in the original article the name of Mr. Hess appeared only in a paragraph consisting of about eight lines. Mr. Hess, however, not being satisfied with the retraction, continued the suit.

The case was tried during the month of May, 1935, in the Supreme Court, this city, and Mr. Hess was awarded a judgment against me of \$5,200 and costs.

Without criticism of Judge or jury, I considered the verdict excessive and filed notice of appeal. Later I reconsidered the matter; rather than continue the appeal of the case to the higher courts I decided to settle so that I might be able again to devote my entire time and attention to my work. Consequently, on August 5, 1935, I paid Mr. Hess \$5,000 in full settlement.

Needless for me to say to you that I did not have the \$5,000 necessary for the settlement of the suit, but several friends voluntarily came forward and showed what true friends will do. They advanced me the money the evening of the day when they learned of my need. The memory of what happened that evening will always remain vivid.

I still owe that money to these friends, and several exhibitors, having learned the facts, have sent me contributions like the one by Mr. Schwartz. They explained their action by saying that, after all, I suffered this hardship in, what I felt was, my line of duty—trying to serve the interests of the independent exhibitors.

I was intending not to mention this matter in HARRISON'S REPORTS lest it be said that I was acting as a "cry-baby." I was determined to take my medicine—to "take it," so to speak—standing up. Now I must swerve from my determination about refraining from writing about it in HARRISON'S REPORTS in order that I may explain why I cannot accept contributions as such.

If any of you feel that it is your duty to help make it possible for me to pay back the \$5,000 lent me by my friends, you can do so by obtaining new subscriptions for HARRISON'S REPORTS. If you own more than one theatre, and subscribe only for one, you may subscribe for one or more additional theatres. Or you may pay two, three, four or five years in advance. If you should come upon an exhibitor who says he already is a subscriber, ask him to give you a check for one, two, three or more years and it will be credited to his subscription. And if you know any exhibitors who are not subscribers, induce them to become subscribers. In other words, if you want to show your sentiments towards me and HARRISON'S REPORTS, say it with subscriptions.

IS "TOP HAT" A 1934-35 PICTURE?

Many exhibitors have inquired of this office whether "Top Hat" is or is not a 1934-35 picture, for if it is they intend to take RKO to the Courts to compel it to deliver the picture.

In looking over the RKO advertisements in the summer of 1934 I find that there were only two Fred Astaire-Ginger Rogers pictures advertised: "The Gay Divorcee," the well known musical play by Dwight Taylor, and "The World by the Tail," which was to have been founded on the continental play "Ringstrasse, No. 3."

"The Gay Divorcee" was, as you know, produced and delivered; but "The World by the Tail" was never produced. Instead RKO put Fred Astaire and Ginger Rogers in "Roberta," which was announced without any stars, for according to a high Home Office official of RKO, the heads of the company felt that "Roberta," with Fred Astaire and Ginger Rogers along with Irene Dunne in it would make more money for the exhibitors than the two pictures combined—"Roberta," with Irene Dunne alone, and "The World by the Tail," with Fred Astaire and Ginger Rogers alone. I was told by this official that there was no intent on the part of his company whatever to take advantage of their customers; on the contrary, only to help their box offices.

This RKO executive asserts that, by delivering "Roberta" and "The Gay Divorcee" with Fred Astaire and Ginger Rogers, his company has performed its obligations to its 1934-35 accounts and no such exhibitor is entitled to "Top Hat."

In the opinion of this paper it will be difficult for an exhibitor to establish a claim on "Top Hat" either through the courts or through an arbitration board unless his contract stipulates three Fred Astaire-Ginger Rogers pictures. If there are in existence contracts stipulating three such pictures, then the holders of them are entitled to "Top Hat."

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, SEPTEMBER 28, 1935

No. 39

(Partial Index No. 5—Pages 126 to 152 Incl.)

Title of Pictures

Reviewed on Page

After the Dance—Columbia (60 min.)	134
Alias Bulldog Drummond—GB (62 min.)	151
Alice Adams—RKO (99½ min.)	134
Anna Karenina—MGM (92 min.)	143
Annapolis Farewell—Paramount (82½ min.)	138
Atlantic Adventure—Columbia (67½ min.)	151
Big Broadcast of 1936, The—Paramount (96 min.)	151
Bonnie Scotland—MGM (80 min.)	139
Bright Lights—Warner Bros. (83 min.)	131
Champagne for Breakfast—Columbia (68 min.)	135
Cheers of the Crowd—Monogram (64 min.)	130
China Seas—MGM (89 min.)	130
Crusades, The—Paramount (2 hrs., 6 min.)	138
Dark Angel, The—United Artists (106 min.)	147
Dressed to Thrill—Fox (68 min.)	130
Every Night at Eight—Paramount (80 min.)	126
Farmer Takes a Wife, The—Fox (91 min.)	127
Gay Deception, The—Fox (75 min.)	146
Gay Lady, The—Universal (See "Lady Tubbs")	106
Girl Friend, The—Columbia (69 min.)	131
Goose and the Gander, The—Warner (65 min.)	150
Granite Jim—Columbia (See "Awakening of Jim Burke")	114
Happiness C.O.D.—Chesterfield (68 min.)	147
Hard Rock Harrigan—Fox (60 min.)	126
Harmony Lane—Mascot (84 min.)	135
Here Comes Cookie—Paramount (64 min.)	142
His Family Tree—RKO (69 min.)	150
Hot Tip—RKO (69 min.)	135
Jalna—RKO (77½ min.)	143
Manhattan Moon—Universal (68 min.)	131
Memory Expert, The—Paramount (See "Man on the Flying Trapeze")	114
Mimi—Alliance Pictures (84½ min.)	139
Morals of Marcus, The—GB (73 min.)	142
Old Homestead, The—Liberty (70½ min.)	130
Page Miss Glory—Warner Bros. (92 min.)	135
Pursuit—MGM (59½ min.)	146
Redheads on Parade—Fox (77 min.)	146
Return of Peter Grimm, The—RKO (82½ min.)	139
She Gets Her Man—Universal (63 min.)	139
She Married Her Boss—Columbia (87 min.)	138
Sing Me a Love Song—Universal (See "Manhattan Moon")	131
Steamboat 'Round the Bend—Fox (80 min.)	142
Streamline Express—Mascot (68 min.)	147
This Woman Is Mine—Paramount (68 min.)	134
Thunder in the Night—Fox (67 min.)	150
Together We Live—Columbia (68 min.)	151
Top Hat—RKO (99 min.)	134
Tumbling Tumbleweeds—Republic (60 min.)	146
Two for Tonight—Paramount (60 min.)	143
Welcome Home—Fox (72 min.)	142
We're in the Money—Warner Bros. (65 min.)	127
Without Regret—Paramount (73½ min.)	150
Woman Wanted—MGM (68 min.)	126

RELEASE SCHEDULE FOR FEATURES

Ajax Features

(1501 Broadway, New York, N. Y.)

Rustler's Paradise—Harry Carey (60 min.)	June 1
Wild Mustang—Harry Carey (59 min.)	Aug. 20

Chesterfield Features

(1540 Broadway, New York, N. Y.)

Girl Who Came Back—Blackmer-Grey	May 20
Happiness C.O.D.—Donald Meek-Irene Ware	July 15
False Pretenses—Blackmer-Week-Hopton	Sept. 1

(more to come)

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5004 Love Me Forever—Grace Moore	July 12
5013 Black Room (Black Room Mystery)—Karloff-Marsh	July 18
5024 Champagne For Breakfast (Man Proof)—Albright	July 19
5021 After the Dance (Once a Gentleman)—Carroll-Murphy	July 26
5012 The Girl Friend—Haley-Sothen	Aug. 9
5028 Together We Live—Mack-Lyon	Aug. 16
5033 Atlantic Adventure (Surefire)—Nolan	Aug. 25
5007 She Married Her Boss—Colbert	Sept. 19
5026 Super Speed—Rice-Foster-Carlisle	Sept. 30
5006 A Feather in Her Hat—Lord-Barrie	Oct. 12
5037 Twenty-Five Dollars An Hour	Oct. 30
5002 Opera Hat (Capra production)	Oct. 30

(more to come)

Beginning of 1935-36 Season

6201 Western Frontier—Maynard (58½ min.)	Aug. 25
6033 Guard That Girl—Rice-Allen	Sept. 20
6202 Heir to Trouble—Ken Maynard (60½ m.)	Sept. 26

First National Features

(321 W. 44th St., New York, N. Y.)

867 Oil For the Lamps of China—O'Brien	June 8
866 The Irish In Us—Cagney-O'Brien	Aug. 3
865 Bright Lights—Brown-Dvorak-Ellis	Aug. 31

(End of 1934-35 Season)

Beginning of 1935-36 Season

967 The Goose and the Gander—Francis	Sept. 21
The Case of the Lucky Legs—William	Oct. 5
Shipmates Forever—Powell-Keeler-Stone	Oct. 12

Fox Features

(444 W. 56th St., New York, N. Y.)

540 Ladies Love Danger—Barrie-Gilbert	May 3
538 Cowboy Millionaire—George O'Brien	May 10
539 Our Little Girl—Temple-Ames	May 17
528 Daring Young Man—Dunn-Clarke	May 24
541 Under the Pampas Moon—Baxter-Gallian	May 31
542 Doubting Thomas—Will Rogers	June 7
543 Black Sheep—Lowe-Trevor-Brown	June 14
544 Charlie Chan in Egypt—Oland-Paterson	June 21
No release set for	June 28
545 Ginger—Withers-Searle-King	July 5
546 Orchids to You—Boles-Muir-Butterworth	July 12
547 Silk Hat Kid—Ayres-Clarke-Kelly	July 19
548 Hard Rock Harrigan—O'Brien-Hervey	July 19
549 Curly Top—Temple-Boles-Hudson	July 26

(End of 1934-35 Season)

(The 1935-36 releases will be listed under Twentieth Century-Fox)

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Princess Charming—Laye-Wilcoxon	Jan. 30
Jack Ahoy—Jack Hulbert	Feb. 8
Loves of a Dictator—Brook-Carroll	Feb. 16
The Man Who Knew Too Much—Banks-Best	Mar. 21
My Song for You—Jan Kiepura	July 1

(End of 1934-35 Season)

Beginning of 1935-36 Season

The Thirty-Nine Steps—Donat-Carroll	Aug. 15
The Clairvoyant—Rains-Wray	Aug. 20

Invincible Features

(1540 Broadway, New York, N. Y.)

Death From a Distance—Hopton-Lane	Apr. 25
Society Fever—Hughes-Wilson	June 25
Condemned to Live—R. Morgan-M. Doyle	Aug. 15
Murder at Glen Athol—Miljan-Ware-Madison	Oct. 1

Majestic Features

(1270 Sixth Ave., New York, N. Y.)

- Reckless Roads—Allan-Toomey July 1
Secret Agent X Rel date not yet set
(End of 1934-35 Season)

Mascot Features

(1776 Broadway, New York, N. Y.)

- One Frightened Night—Grapewin-Carlisle May 6
Headline Woman—Angel-Pryor May 15
Ladies Crave Excitement—Foster-Knapp June 22
Harmony Lane—Montgomery-Venable-Ames Aug. 25
Streamline Express—Venable-Jory-Blackmer Sept. 20

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1933-34 Season

- 409 No More Ladies—Crawford-Montgomery June 14
(End of 1933-34 Season)

1934-35 Season

- 551 Vagabond Lady—Young-Venable-Denny May 3
550 Age of Indiscretion—Lukas-Evans-Robson... May 10
509 The Flame Within (Cosmopolitan No. 2)—
Harding-Marshall May 17
524 Murder in the Fleet—Parker-Taylor May 24
No release set for May 31
502 Public Hero No. 1—L. Barrymore June 7
No release set for June 21
510 Calm Yourself (Cosmopolitan No. 3)—
Evans-Young-Furness June 28
528 Escapade—Powell-Rainer-Morgan-Bruce July 5
511 Mad Love (Cosmopolitan No. 4)—Lorre July 12
520 Bonnie Scotland—Laurel-Hardy Aug. 23
505 O'Shaughnessy's Boy (Beery No. 2)—
Beery-Cooper Sept. 27
(The release date of 512 "Glamour," listed as a Sept. 20
release in the last Index, has been postponed)

Beginning of 1935-36 Season

- 612 Murder Man (Marquee No. 2)—S. Tracy July 19
No release set for July 26
611 Woman Wanted (Marquee No. 1)—
O'Sullivan Aug. 2
614 Pursuit (Marquee No. 4)—
Morris-Eilers-Travers Aug. 9
602 China Seas—Harlow-Gable-Beery Aug. 16
650 Smilin' Through—Shearer (reissue) Aug. 23
625 Here Comes the Band—Bruce-Cook Aug. 30
638 Anna Karenina—Garbo-March Sept. 6
613 The Bishop Misbehaves (Marquee No. 3)—
Gwenn Sept. 13
601 Broadway Melody of 1936—all star Sept. 20
(The release date of 615 "A Perfect Gentleman," listed in
the last Index as a Sept. 27 release, has been postponed.)

Paramount Features

(1540 Broadway, New York, N. Y.)

Beginning of 1935-36 Season

- 3501 Every Night at Eight—Raft-Faye Aug. 2
3447 This Woman is Mine—Ratoff-Sergava Aug. 9
3504 Without Regret—Landi-Taylor-Drake Aug. 16
3452 Accent on Youth—Sidney-Marshall Aug. 23
3506 Hopalong Cassidy—Boyd-Ellison-Stone Aug. 23
3507 Here Comes Cookie—Burns-Allen Aug. 30
3503 Annapolis Farewell—Standing-Brown Sept. 6
3509 Two For Tonight—Crosby-Bennett Sept. 13
3511 The Big Broadcast of 1936—all star Sept. 20
3502 Wanderer of the Wasteland—Jagger Sept. 20
3512 The Virginia Judge—Kelly-Hunt Sept. 27
3513 Gettin' Sinart—L. Tracy-G. Patrick Oct. 4
Little America—Admiral Boyd Oct. 4
3505 The Last Outpost—Grant-Rains Oct. 11
3510 Peter Ibbetson—Cooper-Harding-Lupino Oct. 18

Monogram Features

(1270 Sixth Ave., New York, N. Y.)

- 3026 Cheers of the Crowd—Hopton-Ware Aug. 5
(End of 1934-35 Season)

(The releases will now be listed under Republic Pictures)

Republic Features

(1270 Sixth Ave., New York, N. Y.)

Beginning of 1935-36 Season

- 3556 Westward Ho—John Wayne (reset) Aug. 19
3566 Tumbling Tumbleweeds—Gene Autry Sept. 9
3507 Two Sinners—Sleeper-Kruger Sept. 16
3508 Cappy Ricks Returns—McWade-Walker Sept. 23
3502 Forbidden Heaven—Farrell-Henry (re) Oct. 5
3557 New Frontier—John Wayne Oct. 7
3530 Spanish Cape Mystery—Twelvetrees Oct. 17
3567 Melody Trail—Gene Autry Oct. 21
(The release date of 3562 "Lawless Range," listed in the
last Index as a July 30 release, has been postponed.)

RKO Features

(1270 Sixth Ave., New York, N. Y.)

- 539 Old Man Rhythm—Rogers-Bradley Aug. 2
540 Jalna—Johnson-Hunter-Manners Aug. 9
542 Hot Tip—Gleason-Pitts Aug. 16
541 Alice Adams—Hepburn-MacMurray Aug. 23
536 Freckles—Brown-Weidler-C. Stone Sept. 27
501 Last Days of Pompeii—Foster-Wilson Oct. 4
544 Three Musketeers—Abel-Lukas-Graham.. Not yet set
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 601 Top Hat—Astaire-Rogers-Horton Sept. 6
602 The Return of Peter Grimm—L. Barrymore.. Sept. 13
604 His Family Tree—Barton-Callahan Sept. 20
603 Powder Smoke Range—Carey-Gibson Oct. 11

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

Beginning of 1935-36 Season

- 608 The Farmer Takes a Wife—Janet Gaynor.... Aug. 2
603 Welcome Home—Dunn-Judge Aug. 9
605 Dressed to Thrill—Rolf-Brook Aug. 16
611 Dante's Inferno—Tracy-Trevor Aug. 23
604 Redheads on Parade—Boles-Lee (reset) Aug. 30
612 Steamboat Round the Bend—Will Rogers.... Sept. 6
602 The Gay Deception—Lederer-Dee (reset).... Sept. 13
613 Thunder in the Night—Lowe-Morley Sept. 20
607 Thunder Mountain—George O'Brien Sept. 27
609 Here's to Romance—Martini-Tobin Oct. 4
610 Charlie Chan in Shanghai—Oland-Hervey.... Oct. 11
614 This is the Life—Withers-McGuire Oct. 18
615 Bad Boy—Dunn-Wilson-Fazenda Oct. 25
616 Way Down East—Hudson-Fonda (84 min.).. Oct. 25
(Release date of "In Old Kentucky" [601], listed in the
last Index as a Sept. 6 release, has been postponed.)

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Beginning of 1935-36 Season

- The Dark Angel—March-Oberon-Marshall Sept. 6
Red Salute—Stanwyck-Young Sept. 13
Barbary Coast—Hopkins-McCrea-Robinson Sept. 27
Modern Times—Charles Chaplin Oct. 11
Melody Lingers On—Hutchinson-Houston Oct. 25

Universal Features

(1250 Sixth Ave., New York, N. Y.)

1934-35 Season

- A8086 Outlawed Guns—Buck Jones (62 min.)... July 29
A8026 Manhattan Moon (Confessions of a Modern
Woman)—Cortez-Page Aug. 5
A8018 She Gets Her Man (A Cup of Coffee)—
Pitts-O'Connell Aug. 19
(more to come)

Beginning of 1935-36 Season

- A9003 Diamond Jim—Edward Arnold Sept. 2
A9026 Storm Over the Andes—Jack Holt (re) .. Sept. 16
A9041 The Throw Back—Buck Jones (60 min.).. Sept. 16
A9018 King Solomon of Broadway—Lowe Sept. 30
A9017 Fighting Youth (While the Crowd
Cheers)—Charles Farrell Sept. 30
A9034 The Affair of Susan—Pitts-O'Connell Oct. 7
A9023 Three Kids and a Queen—May Robson.... Oct. 21

Warner Bros. Features
(321 W. 44th St., New York, N. Y.)
1934-35 Season

- 813 Don't Bet On Blondes (Dolores Del Rio)—
William-Dodd July 13
812 Front Page Woman (Farewell to Shanghai)—
Davis-Brent July 20
804 Broadway Gondolier—Powell-Blondell July 27
820 We're in the Money—Blondell-Farrell Aug. 17
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 905 Page Miss Glory—Davies-O'Brien-Powell....Sept. 7
918 Little Big Shot—Armstrong-JasonSept. 7
908 Special Agent—Davis-Brent-CortezSept. 14
I Live for Love—Del Rio-MarshallSept. 28
909 Dr. Socrates—Muni-Dvorak (70 m.)Oct. 19
Personal Maid's Secret—Hull-Lindsay.....Oct. 26

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1934-35 Season

- 5710 Snapshots No. 10—(10 min.)June 7
5810 Water Thrills—Sport Thrills (9½ min.)....June 20
5607 The Puppet Murder Case—Scrappy (7 m.)...June 21
5306 Little Rover—Color Rhapsody (8½ m.)....June 28
5907 Laughing with Medbury at Strange
Championships—(9½ min.)July 1
5711 Snapshots No. 11—(9½ min.)July 5
5811 Tomorrow's Champions—Sports Thrills
(10½ min.)July 23
5608 Scrappy's Big Moment—Scrappys (6½ m.)...July 28
5812 Spills and Splashes—Sport Thrills (9½m)...Aug. 5
5712 Snapshots No. 12—(10 min.)Aug. 7
5813 Tense Moments—Sport Thrills (9 m.).....Aug. 20
5713 Snapshots No. 13—(9½ min.)Aug. 30
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 6951 Stars of Tomorrow No. 1—(10 min.)Aug. 1
6501 Garden Gaieties—K. Kat cart. (6½ min.)...Aug. 1
6301 Neighbors—Color Rhapsodies (8 min.)....Aug. 15
6601 Scrappy's Trailer—Scrappys cart. (6½m)...Aug. 29
6952 Stars of Tomorrow No. 2—(10½ min.)....Sept. 7
6302 Monkey Love—Color RhapsodiesSept. 12
6701 Screen Snapshots No. 1—(9 min.)Sept. 13
6401 Love Is Never Blind—Voice of Experience
No. 1 (10½ min.)Sept. 15
6402 God and Dad Turned Me Down—Voice of
Experience No. 2 (9 min.)Sept. 15
6403 Without the Benefit of Solomon—Voice of
Experience No. 3 (10½ min.)Sept. 15
6502 Happy Family—K. Kat cartoonSept. 25
6801 Jump Horse Jump—World of Sports.....Sept. 27
6702 Screen Snapshots No. 2Oct. 11

Columbia—Two Reels

- 5124 The Captain Hits the Ceiling—All star
(18½ min.) July 26
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 6101 Pardon My Scotch—3 Stooges (19 m.)....Aug. 1
6102 Hoi Polloi—3 Stooges (18 min.)Aug. 29
6103 It Always Happens—Clyde No. 1 (18 m.)...Sept. 15
6104 Star Gazing—All star comedySept. 26

Fox—One Reel

- 5610 Dog Days—Treasure Chest (8½ m.)July 12
5525 The Foxy Fox—Terry-Toon (6 min.)July 19
5526 Chain Letters—Terry-Toon (6 min.)July 26
(End of 1934-35 Season)

(These shorts will now be listed under Twentieth Century-Fox.)

Fox—Two Reels

- 5701 Wings Over Mt. Everest—Lowell Thomas,
commentator (22½ min.) July 19
(These shorts will now be listed under Twentieth Century-Fox.)

Metro-Goldwyn-Mayer—One Reel
1934-35 Season

- M-132 Little People—Oddities (11 min.)May 4
W-152 Poor Little Me—Cartoons (11 min.).....May 11
W-153 Barnyard Babies—Cartoons (10 min.)....May 25
M-133 Prince, King of Dogs—Oddities (9 m.)...July 6
M-134 Pitcairn Island Today—Oddities (10 m.)..Aug. 24
(End of 1934-35 Season)

Beginning of 1935-36 Season

- S-361 Basketball Technique—Sports Par. (8m)...Aug. 31
T-301 Historic Mexico City—Traveltalks (9m)...Sept. 7
M-321 How To Sleep—MiniaturesSept. 14
W-341 Not Yet Titled—CartoonsSept. 21
S-362 Football Teamwork—Sports Parade (8m)...Sept. 28

Metro-Goldwyn-Mayer—Two Reels

1934-35 Season

- C-16 Poker at Eight—C. Chase com. (21 min.)..Mar. 9
C-3 Thicker Than Water—Laurel-Hardy (21m)...Mar. 16
R-56 Two Hearts in Wax Time—M. Rev. (15m)...Mar. 23
C-37 The Tin Man—Todd-Kelly com. (15 m.)...Mar. 30
C-17 Southern Exposure—C. Chase com. (19m)...Apr. 6
C-38 The Misses Stooze—Todd-Kelly (19 m.)...Apr. 20
C-18 The Four Star Boarder—C. Chase (20m)...Apr. 27
C-27 Teacher's Beau—Our Gang com. (19 m.)...May 27
C-28 Sprucin' Up—Our Gang comedy (17 m.)...June 1
C-19 Lucky Beginners—C. Chase com. (20 m.)...Aug. 3
C-20 The Infernal Triangle—C. Chase (20 m.)...Aug. 17
(End of 1934-35 Season)

Beginning of 1935-36 Season

- C-221 Slightly Static—Todd-Kelly (19 m.)Sept. 7
P-241 Alibi Racket—Crime Doesn't Pay (18m)...Sept. 14
C-211 Little Papa—Our Gang comedy (20 m.)...Sept. 21
R-231 Not Yet Titled—Musical RevueSept. 28
C-201 Nurse To You—Charles Chase (20 m.)...Oct. 19
C-222 Twin Triplets—Todd-Kelly (21 min.)....Oct. 12
P-242 Not Yet Titled—Crime Doesn't Pay.....Oct. 19
C-212 Little Sinner—Our Gang comedy (18 m.)...Oct. 26

Paramount—One Reel

- V4-23 No Motor To Guide Him—Varieties (10m)...June 7
R4-12 Top Form—Sportlight (9½ min.)June 7
V4-24 Famous People at Play—Varieties (9½m)...June 14
A4-16 Excuse My Gloves—Headliner (9½ min.)...June 14
P4-12 Paramount Pictorial No. 12—(9 min.)....June 21
T4-11 A Little Soap and Water—Boop (5½m)...June 21
V4-25 Broadway Highlights No. 2—Varieties 9½ June 28
E4-11 For Better Or Worse—Popeye (7½m)...June 28
A4-17 Musical Cocktail—Headliner (10 min.)....July 5
R4-13 Hollywood Hobbies—Sportlight (9½m)...July 5
V4-26 Nature Speaks—Varieties (7½ min.).....July 12
C4-6 Dancing on the Moon—Color classics
(7½ min.)July 12
P4-13 Paramount Pictorial No. 13—(10 min.)....July 19
T4-12 A Language All My Own—Boop (5½ m.)...July 19
V4-27 Movie Milestones—Varieties (9 min.)....July 26
A4-18 Follow the Leader—Headliner (9½ m.)....July 26
E4-12 Dizzy Divers—Popeye cartoon (7½m.)....July 26
(End of 1934-35 Season)

Beginning of 1935-36 Season

- A5-1 The Magic of Music—Headliner (10 m.)...Aug. 2
R5-1 Jungle Waters—Sportlight (9½ m.).....Aug. 2
V5-1 Broadway Highlights No. 3—Var. (9 m.)...Aug. 9
P5-1 Paramount Pictorial No. 1—(10 min.)....Aug. 16
T5-1 Betty Boop and Grampy—Boop cart. (7m)...Aug. 16
V5-2 Hollywood Extra Girl—Varieties (10 m.)...Aug. 23
A5-2 Sirens of Syncopation—Headliner (9 m.)...Aug. 23
R5-2 Making Manhandlers—Sportlight (9½m)...Aug. 30
E5-1 You Gotta Be a Football Hero—Popeye
the Sailor cartoon (6 min.)Aug. 30
C5-1 Time for Love—Color Classic (7 m.).....Sept. 6
V5-3 Shorty Goes South—Varieties (9½ m.)....Sept. 13
A5-3 Symphony in Black—Headliner (9½ m.)...Sept. 13
P5-2 Paramount Pictorial No. 2—(9½ min.)Sept. 13
T5-2 Judge for a Day—Boop cartoon (7½ m.)...Sept. 20
S5-1 I Wished on the Moon—Sc. song (7 m.)...Sept. 20
J5-1 Popular Science No. 1—Cinecolor (8 m.)...Sept. 20
V5-4 March of the Presidents—Var. (10½ m.)...Sept. 27
R5-3 Hooked Lightning—Sportlight (9½ m.)....Sept. 27
E5-2 King of the Mardi Gras—Popeye cart.....Sept. 27
A5-4 Cavalcade of Music—HeadlinerOct. 4
P5-3 Paramount Pictorial No. 3Oct. 11

RKO—One Reel

- 54407 "Quebec"—Vagabond (9½ min.)Aug. 9
54605 Unusualities—Vag. Easy Aces (8½ m.)...Aug. 16
54507 Pathe Topics—(9½ min.)Aug. 16
54312 Scotty Finds a Home—Rainbow P. (7½m.)..Aug. 30
54606 Jolly Ol London—Vagabond (9½ min.)....Aug. 30
54313 Bird Scouts—Rainbow Parade (7 min.)...Sept. 20
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 64301 Inside the Ropes—Screen & Sport Column
(10 min.)Aug. 16
64401 Neptune Mysteries—Struggle to Live
(9 min.)Aug. 16
64501 Land of the Eagle—World on Parade
(10½ min.)Aug. 23
64201 Tricks of Trade—Easy Aces (10 m.).....Sept. 6
64402 Hermits of Grabland—Struggle (9 min.)..Sept. 27
64601 Pathe TopicsOct. 4
64202 Not Yet Titled—Easy AcesOct. 4
64302 Bugle From Blue Grass—Sport (10½ m.)..Oct. 11
64502 Not Yet Titled—World on Parade.....Oct. 18

RKO—Two Reels

- 53305 Sock Me To Sleep—Edgar Kennedy (20m.)..May 17
53704 Ticket or Leave It—Etting (21 min.).....May 24
53605 Pickled Peppers—Dor. Granger (19½m.)..June 7
53204 Alibi Bye Bye—Clark-McCullough 21½m..June 14
53103 A Night at the Biltmore Bowl—Musical
(17½ min.)June 21
53306 Edgar Hamlet—Kennedy (20½ min.).....July 5
54305 Drawing Rumors—Joey Ray (17 min.).....July 12
53505 Salesmanship Ahoy—Four Star (18 m.)....July 19
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 63201 Newly Reweds—Dorothy Granger (19m.)..Aug. 2
63301 A Quiet Fourth—Grable-Dearing (18 m.)...Aug. 9
63101 March of Time—Issue No. 5 (24 m.).....Aug. 16
63501 Metropolitan Nocturne—Kleinbach (18 m.)..Aug. 23
63401 In Love at 40—Edgar Kennedy (19 m.)...Aug. 30
64701 Going on Two—Dionne Quintuplets (17m.)..Sept. 1
63801 Major Bowes—(17½ min.)Sept. 6
63601 Night Life—Gene Austin (21 min.).....Sept. 13
63701 Home Work—Leon Errol (19 min.).....Sept. 20
63802 Major BowesSept. 20
63102 March of Time—Issue No. 6.....Sept. 20
63803 Major BowesOct. 4
63202 Where There's a Will—Spencer Charters..Oct. 4

Twentieth Century-Fox—One Reel

Beginning of 1935-36 Season

- 6901 Radio Rascals—Song Hit (11 min.)Aug. 2
1501 Armies of the World—Adventures of a
News Cameraman (10 min.)Aug. 9
6902 Hurray for Rhythm—Song Hit (11 min.)....Aug. 16
6501 Birdland—Terry-Toon (6 min.)Aug. 23
3601 Morocco Mirage—Road to Romance (9½m.)..Aug. 30
6502 Circus Days—Terry-Toon (6 min.).....Sept. 6
1502 Night Life of Europe—Adventures of a
News CameramanSept. 6
6904 Rodeo Day—Song HitSept. 13
6601 Clever Critters—Treasure ChestSept. 20
6503 Hey Diddle Diddle—Terry-Toon (6 m.)..Sept. 20
6903 College Capers—Song Hit (11 min.).....Sept. 27
3602 Italian Riviera—Along the Road to
Romance (10 min.)Sept. 27
6504 Foiled Again—Terry-ToonOct. 4
6906 Hillbilly Love—Song HitOct. 11

Twentieth Century-Fox—Two Reels

Beginning of 1935-36 Season

- 6201 Dame Shy—Buster West (16½ min.).....Aug. 2
6102 The E-Flat Man—Buster Keaton (21 m.)...Aug. 9
6101 The Amateur Husband—Ernest Truex
(16½ min.)Aug. 16
6203 Stylish Stouts—Tom Howard (17 min.)....Aug. 23
6204 Ye Old Saw Mill—J. Howland (17½ m.)...Aug. 30
6104 Penny Wise—Joe Cook (16½ min.)Sept. 6
6202 Kiss the Bride—Buster West (21 m.).....Sept. 13
6302 Flicker Fever—Ann McCullySept. 20
6106 Rhythm of Parée—Musical comedy.....Sept. 27
6205 Just Another Murder—Gilbert-Barnett.....Oct. 4
6103 Moonlight and Melody—Musical comedy....Oct. 11

United Artists—One Reel

- 2 Mickey's Garden—M. Mouse (9 min.)July 31
3 Mickey's Fire Brigade—M. Mouse (8½ min.)..Sept. 4

Universal—One Reel

- A8283 Going Places with Thomas No. 13—(11m.)..Aug. 19
A8206 Fox and the Rabbit—Cartune (8 min.)....Sept. 30
(End of 1934-35 Season)

Beginning of 1935-36 Season

- A9271 Amateur Broadcast—Oswald cart. (6½m.)..Aug. 26
A9272 The Quail Hunt—Oswald cartoon.....Oct. 7
(The release date of A9374 "Stranger Than Fiction No. 14,"
listed as a Sept. 2 release in the last Index, has been
postponed.)

Universal—Two Reels

- A9408 Ravaging Flames—Roaring No. 8 (17m)..Aug. 26
A9151 It's a Great Idea—comedy (19 min.)....Aug. 28
A9409 Death Holds the Reins—Roaring No. 9
(17½ min.)Sept. 2
A9410 The Fatal Blast—Roaring No. 10 (20m.)..Sept. 9
A9411 The Baited Trap—Roaring No. 11 (17m)..Sept. 16
A9152 Speedy Justice—comedy (17½ min.)Sept. 18
A9412 The Mystery Shot—Roaring No. 12 (18m.)..Sept. 23
A9413 Flaming Torrents—Roaring No. 13
(19½ min.)Sept. 30
A9171 You Can Be Had—comedyOct. 3
A9414 Thundering Fury—Roaring No. 14 (16m)..Oct. 7
A9415 The Conquering Cowpunchers—Roaring
No. 15 (19½ min.)Oct. 14
A9601 Wreck of the Dirigible—Tailspin Tommy
in the Great Air Mystery No. 1 (20½m.)..Oct. 21
A9153 Not Yet Titled—comedyOct. 23

Vitaphone—One Reel

- 9913 Rubinoff and His Orchestra—(10½ m.)Aug. 10
9625 What's the Idea—Lew Pollack (11 m.)....Aug. 17
9810 Merrie Old Soul—Merrie Melodies (7 m.)..Aug. 17
9710 Buddy the G Man—Looney Tune (7½ m.)..Aug. 24
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 1901 Curious Industries—Our Own United States
Series (10 min.)Sept. 7
1801 Palm Beach Knights—Chas. Ahearn (10m)..Sept. 7
1501 Phil Spitalny & Girl Band—(9 min.).....Sept. 14
1601 Vitaphone Music Hall—Musical (11 m.)...Sept. 21
1902 Playgrounds—Our Own U. S. (10 m.).....Oct. 5
1802 "Wee" Men—Singer Midgets (10 m.).....Oct. 5
1502 Johnny Green & Orchestra—(10 min.)....Oct. 12
1602 Vitaphone Casino—Buster West (10 m.)...Oct. 19

Vitaphone—Two Reels

- 9203 Why Pay Rent—Roscoe Ates (22 m.).....May 4
9113 Main Street Follies—LeRoy (21½ min.)...May 11
9109 The Love Department—B. Claire (20m.)...May 18
9110 Fifty Dollar Bill—Bway. Brev. (20½m.)...May 25
9210 Pretty Polly—Polly Moran (20 min.).....June 1
9117 Better Than Gold—Bway. Brev. (18½m.)...June 8
9206 Serves You Right—S. Howard (22 min.)...June 15
9107 Springtime in Holland—D. Dare (15½m.)..June 22
9102 Film Follies—Ray Perkins (22 min.).....June 29
9219 Husband's Holiday—comedy (18 min.)....July 6
9204 High Wide and Handsome—Williams (17½m.)..July 20
9113 Surprise—Duncan Sisters (21½ m.).....July 27
9109 Romance of the West (Romance of the
Rockies)—Dare (18 min.)Aug. 3
9214 Watch the Birdie—Bob Hope (20½ m.)....Aug. 10
9115 The Lady in Black (Jack Whiting)—
Brevities (22 min.)Aug. 17
9220 Keystone Hotel—Conklin (15½ min.)Aug. 24
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 1008 Dublin in Brass—Morton Downey (21 m.)..Sept. 7
1027 Oh Evaline—Hal LeRoy (19 min.)Sept. 14
1101 Keystone Hotel—Turpin-Sterling (15 m.)..Sept. 21
1020 Doorman's Opera—Bway. Brev. (20 m.)...Sept. 28
1102 Vodka Boatmen—Yacht Club Boys (20 m.)..Oct. 5
1028 Tickets Please—Georgie PriceOct. 12
1001 Meglin Kids—TechnicolorOct. 19
1103 Lonesome Trailer—El Brendel (18 m.)Oct. 26

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

- 396 SaturdayOct. 12
397 Wednesday ..Oct. 16
398 SaturdayOct. 19
399 Wednesday ..Oct. 26
400 SaturdayOct. 26
401 Wednesday ..Oct. 30
402 SaturdayNov. 2
403 Wednesday ..Nov. 6
404 SaturdayNov. 9
405 Wednesday ..Nov. 13
406 SaturdayNov. 16

Fox Movietone

- 104 SaturdaySept. 14
(End of 1934-35 Season)
1935-36 Season
1 Wednesday ...Sept. 18
2 SaturdaySept. 21
3 Wednesday ...Sept. 25
4 SaturdaySept. 28
5 Wednesday ...Oct. 2
6 SaturdayOct. 5
7 Wednesday ...Oct. 9
8 SaturdayOct. 12
9 Wednesday ...Oct. 16
10 SaturdayOct. 19
11 Wednesday ...Oct. 23
12 SaturdayOct. 26
13 Wednesday ...Oct. 30
14 SaturdayNov. 2
15 Wednesday ...Nov. 6
16 SaturdayNov. 9
17 Wednesday ...Nov. 13
18 SaturdayNov. 16

Paramount News

- 23 SaturdayOct. 19
24 Wednesday ...Oct. 23
25 SaturdayOct. 26
26 Wednesday ...Oct. 30
27 SaturdayNov. 3
28 Wednesday ...Nov. 6
29 SaturdayNov. 9
30 Wednesday ...Nov. 13
31 SaturdayNov. 16

Metrotone News

- 302 SaturdaySept. 14
303 Wednesday ...Sept. 18
(End of 1934-35 Season)
1935-36 Season
200 SaturdaySept. 21
201 Wednesday ..Sept. 25
202 SaturdaySept. 28
203 Wednesday ..Oct. 2
204 SaturdayOct. 5
205 Wednesday ...Oct. 9
206 SaturdayOct. 12
207 Wednesday ..Oct. 16
208 SaturdayOct. 19
209 Wednesday ..Oct. 23
210 SaturdayOct. 26
211 Wednesday ...Oct. 30
212 SaturdayNov. 2
213 Wednesday ...Nov. 6
214 SaturdayNov. 9
215 Wednesday ...Nov. 13
216 SaturdayNov. 16

Pathe News

- 65123 Sat. (O.)...Oct. 12
65224 Wed. (E.)..Oct. 16
65125 Sat. (O.)...Oct. 19
65226 Wed. (E.)..Oct. 23
65127 Sat. (O.)...Oct. 26
65228 Wed. (E.)..Oct. 30
65129 Sat. (O.)...Nov. 2
65230 Wed. (E.)..Nov. 6
65131 Sat. (O.)...Nov. 9
65232 Wed. (E.)..Nov. 13
65133 Sat. (O.)...Nov. 16

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher:
P. S. HARRISON, Editor
Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, OCTOBER 5, 1935

No. 40

AGAIN ABOUT THE DOUBLE FEATURE

"REPUBLIC PICTURES CORPORATION
"RKO BUILDING
"NEW YORK, N. Y.

"September 24, 1935.

"Mr. Pete Harrison,
"Harrison's Reports,
"1440 Broadway,
"New York City.

"My dear Pete:

"Much as I appreciate your good intentions in giving me credit for the 'valiant fight' on behalf of the double-feature to the end that each theatre could run its own business, I would feel much better if proper credit were given to others who are deserving of a great deal of consideration for the position they took on this question.

"I refer to Mr. R. H. Cochrane, Vice-President of Universal Pictures. Cochrane had more influence than I. At the Code hearing in Washington, he sat in on the deliberations of the big producers day and night for over a month, and he virtually told the big circuits that he would never stand for a ban on double-features, for he was a member of the Hays group, and I was not. His best friends, and many of his company's best customers, brought great pressure on him to change his stand on the subject. They threatened, cajoled, and promised. They wanted him to vote that double-features be done away with. They were eager to present a united front to Mr. Rosenblatt, the N.R.A. administrator, who was working out a Motion Picture Code. Rosenblatt was convinced from the start that a principle was at stake. He felt that Cochrane represented a principle, and that he would stand firm on it. And, against the urging of all the other big producers as well as the big circuits, R. H. Cochrane stood his ground.

"I was doing all I could for the double-feature, but Cochrane was working where the most could be accomplished. He risked everything he had on a principle; and now he seems to be vindicated, because everybody is praising the double-feature instead of treating it as an illegitimate child.

"R. H. Cochrane had his heart, his soul, and his fortune wrapped up in this principle, for he felt that he was right. And never will I forget that memorable day, when the first Clearance and Zoning Schedule was presented for approval to the full Code Authority, in New York City. A motion was made that no Clearance and Zoning Schedule should have in it a clause penalizing an exhibitor by pushing back his clearance if he played a double-feature. The vote at the Code Authority was carried six to four.

"At this time it is proper to mention, besides Mr. Cochrane, the other Code Authority members who voted that no penalty should be inserted. I refer to Charles L. O'Reilly and Nathan Yamins.

"Even then, we were still lacking two votes when Sidney Kent, President of Fox Film Corporation, who has always felt that double-features should be abolished, voted with us because of a promise he had made to Mr. Cochrane. And Mr. Kent kept his word. The same holds true for Mr. Robert J. Rubin; he, too, deserves the highest commendation for voting in favor of a subject with which he was not in accord. Without the votes of Messrs. Kent and Rubin, Clearance and Zoning would have had a double-feature penalty clause. So as you see no one had more to do with this than my good friend Bob Cochrane.

"R. H. Cochrane won't thank me for turning your spot-light on him. But if you can have a talk with him about his Washington experiences, I think that he, as much as he dislikes publicity, will confess to you in 'private' of the part he had played in this victory on the double-feature question, the greatest contribution to the welfare of exhibitors in twenty-five or thirty years of effort.

"Sincerely yours,

"EDWARD A. GOLDEN,

"General Sales Manager."

* * *

It is very broadminded of Eddie Golden to give credit to Mr. R. H. Cochrane as well as to all the others who had contributed to keeping the clause banning double-features out of the Clearance and Zoning schedule as well as of the Code itself.

From what Eddie Golden says, R. H. Cochrane played a great part in the victory on the double feature, a question on which the independent exhibitors are divided, and on which this publication takes no sides. I may compare Mr. Cochrane to the engineer on a ship; he stands by his post while the ship is sinking and saves it, but the captain takes all the credit. Eddie Golden's contribution to this victory of the independent producers and distributors, however, can not be minimized thereby.

As far as I personally am concerned, when I was writing the editorial "The Spread of the Double Feature," which appeared in the September 21 issue, the speech Eddie Golden made before the Code Administrator in one of the Code Conferences in Washington was still ringing in my ears. It was a speech so masterly that everyone was moved, even Sol Rosenblatt himself.

(Continued on last page)

"Society Fever" with Lloyd Hughes and Lois Wilson

(*Invincible*, June 25; time, 66 min.)

Just a fair program comedy. The story, which deals with an irresponsible family, is not particularly novel and at times is somewhat silly, but it provides a few situations that arouse laughter and holds one's attention because of the sympathy one feels for Lois Wilson, who is forced to shoulder the family's burdens. The action is somewhat slow; it revolves mostly around the antics of the individual members of the family. The most comical situation is the one in which Miss Wilson's sister gives a dinner party to impress the neighbors. The romantic interest is developed in an ordinary manner:—

Lloyd Hughes, a prospective purchaser for a country home, stops at a house that has a "For Sale" sign on it to make inquiries. He finds a curious family living there, irresponsible but likeable, and notices that Miss Wilson is the only sensible one. He is attracted to her, and, pretending that he was the agent for the purchaser and wanted to live in the neighborhood for a while before purchasing the house, receives an invitation to board with the family. He helps them out financially; they had been wealthy at one time but since the father had died their income had diminished. Grant Withers, the family lawyer, was stealing most of the royalties from the sales of the father's books. Hughes finds this out and discloses the fact to the family. Everything is eventually adjusted: Miss Wilson's two sisters marry, and she accepts Hughes' proposal of marriage. The family is shocked and happy to find that Hughes is a millionaire.

The story and screenplay is by Karen DeWolf. Frank Strayer is the director and Maury M. Cohen the producer. In the cast are Hedda Hopper, Guinn Williams, Marion Shilling, Sheila Terry, and others.

Suitable for all. Suitability, *Class A*.

"Red Salute" with Barbara Stanwyck and Robert Young

(*United Artists*, Sept. 13; time, 77 min.)

This is very good mass entertainment. It is a combination of comedy and melodrama, and in its lighter mood is slightly reminiscent of "It Happened One Night." Between the comedy sequences it is concerned with the evils of radicalism in American colleges; but it does not treat with this subject too seriously, the main features being the comedy and romance. Most of the laughs are provoked by the wise-cracking of Barbara Stanwyck and Robert Young. One is held in fair suspense during their bus trip for fear lest they be caught by the police. The love interest is pleasant:—

Miss Stanwyck, in love with Hardie Albright, radical leader in college, is forced into an aeroplane by her father, an Army officer, and sent to Mexico with her aunt. She starts to hitch-hike back to Washington and is accompanied by Young, an Army private who was absent without leave; she had become acquainted with him in a cafe. They hide in a barn for the night and then, at the point of a gun, force Cliff Edwards to drive them to their destination in his trailer. He is glad to do this to get away from his nagging wife. Young and Miss Stanwyck argue throughout the trip. After many thrilling experiences, during which the truck and trailer fall over a cliff just as they had alighted from it, they hide in an inn which was closed for the season but in which the caretaker lived. Miss Stanwyck feels she is falling in love with Young, but cannot forget her promise to Albright. The caretaker is suspicious and calls in the police. They are recognized and taken back to Washington, where Young is sent to prison. Miss Stanwyck becomes engaged to Albright, and her father is frantic. He feels that she loves Young and orders his release. He sends Young to the lecture being conducted by Albright; he objects to what Albright says and gets up on the platform to talk about patriotism. After a while a fight starts, which was just what Miss Stanwyck's father had expected. The Federal men stationed there arrest Albright, who was not a citizen, to deport him for inciting a riot. Miss Stanwyck forgets all about Albright in her concern about Young, who was in the thick of the fight. She confesses her love to him.

The story is by Humphrey Pearson, and the screenplay by Mr. Pearson and Manuel Seff. Sidney Lanfield is the director and Edward Small the producer. In the cast are Ruth Donnelly, Gordon Jones, Edward McWade, and others.

Suitable for all. Suitability, *Class A*.

"Waterfront Lady" with Ann Rutherford and Frank Albertson

(*Mascot*, Oct. 3; time, 68 min.)

Fair program entertainment. It has action and human interest, and although the story is not particularly novel it holds one's attention because of the sympathy Frank Albertson and Ann Rutherford awaken. The most pleasant feature, however, is the introduction of a new actress, Miss Rutherford, who has a charming personality, a pleasant manner, and acting ability. There is a pleasant romance. The most exciting situation is the closing scene where the police try to arrest Albertson, who was accused of having committed a murder:—

Albertson, manager on a gambling boat owned by Charles C. Wilson, is grateful to Wilson for all he had done for him. The police, tipped off by Jack LaRue, a trusted employee, raid the boat and in a quarrel that follows between Wilson and LaRue the latter is accidentally shot and killed. Albertson, in order to save Wilson, grabs the gun and runs away. The police search for him as the murderer. He hides in a shack at the waterfront, where he meets Miss Rutherford, who lived there with her father. They fall in love, a fact which is resented by Grant Withers, who loved Miss Rutherford, too. Albertson runs away when Withers finds out who he is and telephones to Wilson. Barbara Pepper who was Wilson's girl friend, but who was infatuated with Albertson, answers the telephone and rushes to his hideout. Wilson follows her there and she tries to tell him that Albertson had induced her to come, but Wilson knows differently. He tells her he is through with her; she telephones the police, who arrive just as Wilson tries to get Albertson away. Wilson confesses that he is the murderer and Albertson is released. Albertson marries Miss Rutherford, and looks forward to earning his living in a legitimate business.

The story and screenplay is by Wellyn Totman. Joseph Santley directed it and Nat Levine is the producer. In the cast are J. Farrell MacDonald, Purnell Pratt, Paul Porcasi, and others.

Because of the suggestive dialogue in the first half of the picture it is hardly suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"The Bishop Misbehaves" with Edmund Gwenn and Maureen O'Sullivan

(*MGM*, Sept. 13; time 84½ min.)

A good comedy. The production and acting are excellent. It is consistently entertaining and should please audiences. It is exciting, too, as a result of the efforts of Edmund Gwenn, the adventure-seeking Bishop, to do detective work, which leads him into dangerous experiences; the spectator is held in tense suspense in some of these situations. The zest with which he and his spinster sister enter into the work should provoke hearty laughs. The love affair is pleasant:—

Maureen O'Sullivan meets Norman Foster, an American architect, and when he tells her he is from Chicago and jokingly says he knows Al Capone she believes him and asks him to help her in a plan to rob Reginald Owen, the man who had cheated her father of a valuable paper containing his interest in an invention. He tries to dissuade her from her purpose but to no avail and so he enters into the scheme. They employ a few real crooks and the robbery is effected. The meeting place, an inn, is arranged for and the loot hidden there. Everything goes wrong when Gwenn, the Bishop, and his sister enter the inn for shelter from the rain storm. He suspects something is wrong, finds Owen and his wife tied up, and sets out to unravel the mystery. He finds the loot, including the stolen paper, takes it to his home, and leaves a card inviting the criminals to call on him. The crooks try to double-cross each other, and even try to kill Foster, Gwenn, and Miss O'Sullivan. Everything is finally straightened out and the jewels are returned to Owen. Gwenn had learned the true state of affairs from Miss O'Sullivan and forces Owen to make a cash settlement with her. Gwenn is cured of his urge to do detective work, and Foster and Miss O'Sullivan marry.

The plot was adapted from the play by Fred Jackson. The screenplay is by Leon Gordon. E. A. Deupont is the director and Lawrence Weingarten the producer. In the cast are Lucile Watson, Lillian Bond, Dudley Digges, and others.

Good for children, adolescents or Sundays. Harmless for adults. Suitability, *Class A*.

"Little Big Shot" with Sybil Jason, Glenda Farrell and Robert Armstrong

(Warner, Sept. 7; time, 72 min.)

Entertaining! The plot is thin, but that is incidental since the important thing is the introduction of a new child star, Sybil Jason, a talented and charming youngster, who sings, dances, mimics, and acts in a mature manner. On several occasions the emotions are stirred because of the pathetic way in which she expresses her grief. The story becomes exciting when the gangsters enter the plot. The closing scenes, in which Sybil is kidnapped by them, are thrilling. Robert Armstrong awakens sympathy by his devotion to Sybil and one admires him when he willingly offers to go to his death to save her:—

Sybil's father is killed by gangsters and Armstrong takes care of the child. When Glenda Farrell, his sweetheart, learns that he is using Sybil to help him sell fake wrist watches on the street, and later in an act in a cheap sportland store, she instigates a raid on the place and Sybil is taken from Armstrong and put in an orphanage. Armstrong gambles with a racketeer with the hope that he will win enough money to take Sybil out of the orphanage. The racketeer refuses to pay and he threatens him. When this man is found murdered the police search for Armstrong; they thought it was he who had killed him. But Armstrong knows who the murderer really is. The guilty man, in an effort to silence Armstrong, kidnaps Sybil from the orphanage and then telephones to Armstrong to call at his place. Armstrong willingly goes, knowing that it means his death, and arranges with the murderer to free Sybil and then do what he wants with him. But Edward Everett Horton, Armstrong's pal, suspecting that something was wrong, follows him with the police who round up the gang. Armstrong gives up his shady business. He marries Miss Farrell and adopts Sybil.

The story is by Harrison Jacobs, and the screenplay is by Jerry Wald, Julius J. Epstein and Robert Andrews. Michael Curtiz is the director and Sam Bischoff the producer. In the cast are Jack LaRue, Arthur Vinton, J. Carrol Naish, and others.

Because of the gangsters it is unsuitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Public Menace" with Jean Arthur and George Murphy

(Columbia, Sept. 30; time, 71 min.)

Moderately entertaining program fare. The story is far-fetched, and in the first half quite annoying because of the constant bickering between George Murphy and Jean Arthur. The bickering is caused by Murphy's annoyance at having been tricked into marrying Jean. She had tricked him into marrying her by promising him a scoop for his newspaper when in reality her motive was to avoid being detained by the immigration authorities. There is not much action in the first half, but it picks up speed in the second half. The closing scenes are exciting; there Miss Arthur leads an escaped criminal to believe that she is trying to get him away from the police, when her intentions were to deliver him to them. The credit is given to Murphy, who helps her, and incidentally gets a scoop for his paper and an increase in salary. The manner in which she accomplishes this provides some thrills. The love interest is fairly pleasant; it develops as the spectator expects—Murphy falls in love with Miss Arthur and is happy that he did marry her.

The original screenplay is by Ethel Hill and Lionel Houser. Erle C. Kenton is the director. In the cast are Douglas Dumbrille, George McKay, Robert Middlemass, Victor Killian, and others.

Because of the gangster theme it is hardly suitable for children, adolescents, or Sundays. Harmless for adults. Suitability, *Class B*.

"Fighting Youth" with Charles Farrell and June Martel

(Universal, Sept. 30; time, 77½ min.)

Good program entertainment, even though the story is not new. It is the first football story this season, and for the most part it follows the formula of its predecessors, particularly in the closing scenes, where the important game of the season is being played—Charles Farrell, the hero, enters the game when there is just five minutes to play, easily winning it for his team. In the cast are several well-known foot-

ball players; they should prove an attraction to football fans. In addition to football, the story deals with the problem of Communism in colleges today, and its effect upon Farrell, who unwittingly becomes involved with the radical movement. Comedy is provoked by Andy Devine's efforts to borrow money from students. The love interest is pleasant. The football scenes are exciting. The production end is excellent:—

Farrell and June Martel, students at the same college, plan to marry when they graduate. Ann Sheridan, another student, leader of the radical movement in the college, has received orders from the organization to break commercialized football and chooses Farrell, the best player, to accomplish her purpose. Farrell is easily led into the movement without actually realizing what it is all about. Miss Martel pleads with him not to keep company with Miss Sheridan; they quarrel and part. Farrell's playing is poor in the next game and the coach accuses him of having thrown the game. The team is called out for intense practice work, during which Farrell's pal is injured. Farrell resents the callous way in which the coach treats the accident and resigns from the team. Eventually he realizes the mistake he had made, but the coach refuses to allow him to play. In the last and most important game of the season the crowd, spurred on by Miss Martel, yell for Farrell and the coach is forced to put him in. Farrell wins the game. The communistic plot is uncovered by Eddie Nugent, a federal agent, who, a college student himself, had pretended to be interested in the movement. Miss Sheridan is expelled from the college and the man working with her is deported. Miss Martel and Farrell become reconciled.

The plot is based on an original idea by Stan Meyer. The screenplay is by Henry Johnson, Florabell Muir and Hamilton MacFadden. Hamilton MacFadden is the director and Fred S. Meyer the producer. In the cast are J. Farrell MacDonald, Herman Bing, Phylliss Fraser, and others.

Suitable for all. Suitability, *Class A*.

"Storm Over the Andes" with Jack Holt, Mona Barrie and Antonio Moreno

(Universal, Sept. 16; running time, 83 min.)

A very good action melodrama. The air scenes, aided considerably by fine photography, are excellent; spectators should be thrilled by the stunt flying. In one situation Holt and his commanding officer, flying towards their camp in an enemy plane which they had stolen to make their escape, are mistaken for the enemy and are attacked by their own men; this situation holds one in tense suspense. The story is interesting, and there is action throughout. Gene Lockhart, as Holt's mechanic who is drunk most of the time, provokes laughter by his antics. He is particularly comical in the situation where he lands Holt's plane after a hectic ride. Although this is a triangle story it is not unpleasant because Holt, when he discovers that the woman he loves is married to his commanding officer and friend, behaves in a decent way.

In the development of the plot Holt, an aviator who had fought in wars just for the money involved, becomes notorious for his daring in war and his lack of seriousness in love affairs. He meets Mona Barrie at a festival and kisses her, and for the first time he finds himself really in love. She escapes from him and the next time he sees her it is at a party where he learns she is the wife of his commanding officer, Moreno. She begs him to forget their harmless flirtation and he promises never to bother her again. Moreno, having found Holt's ring in his wife's possessions, and knowing that Holt gave that type of ring to every girl he had made love to, suspects the worst and leaves his home for camp without forgiving his wife, refusing to believe that she was innocent. He takes off on a dangerous mission and his plane is shot down; he is forced to jump in a parachute, landing in the jungle. Holt sets out to find him and spots the parachute. He jumps and lands near Moreno. After a dangerous walk through the jungle they come to the enemy's camp, steal a plane and fly towards their own camp. They are mistaken for the enemy and shot at. Holt lands the plane safely, but is wounded. He is rushed to a hospital and is saved. Moreno begs for his forgiveness, sorry that he had ever doubted Holt.

The story is by Eliot Gibbons and LaCledé Christy. The screenplay is by Al DeMond, Lt. Com. Frank Wead and Eve Greene. Christy Cabanne is the director and Maurice Pivar the producer.

Suitable for all. Suitability, *Class A*.

There is no question that the maintenance of the double-feature has saved the business of the independent distributor, and naturally of the independent producer. But whether the double feature will prove a permanent blessing upon exhibition as a whole only time can tell. Thousands of independent exhibitors will tell you that the double feature has saved their investments; with the pictures of the major companies milked dry by the affiliated circuits, the independent exhibitors could draw some patronage only if they showed a first-run independent feature along with a major company's star picture that had been shown to death. On the other hand, thousands of exhibitors will tell you that without the double feature there would be enough money-making pictures to take care of every exhibitor in the country.

Whether a blessing or a curse, the double feature is here to stay. It has been denounced at exhibitor gatherings, in some zones it has been condemned to death by private understandings among exhibitors; but like the cat with nine lives, it has survived. And not only has it survived all the plottings; lately it has grown fat.

WHAT THE ANALYSES OF CONTRACT TERMS HAS DISCLOSED

The analyses of the contract terms of the major companies and of Republic Pictures shows that:—

(a) All contracts contain a cancellation provision which is practically a copy of the cancellation provision of the defunct Code with the exception of the MGM contract. The Metro contract stipulates that the exhibitor must pay half the rental price if he wants any pictures canceled. All other terms are the same.

(b) The contracts of Warner-First Nat'l, RKO, and United Artists prohibit the double-features of their pictures altogether, and MGM reserves the right, in case the exhibitor double-features any of its pictures, to modify the "run," availability, or clearance. (Now that the Loew theatres have adopted the double-feature policy altogether, is MGM going to enforce the terms of this particular clause?)

(c) Columbia penalizes an exhibitor if he should change his operating policy by reducing admissions, the penalty being one-fourth the percentage added to that called for by the contract. In other words, if the exhibitor should reduce his price of admission from 30c to 25c, then Columbia has the right, if the contract calls for 30% of the gross receipts on a given number of pictures, to add 7½% to the 30%, making its share of the gross receipts 37½%. Fox, Twentieth Century, MGM, and Paramount compel the exhibitor to give their share not in accordance with the money taken in but in accordance with the money that would have been taken in had the exhibitor charged the prices that were agreed upon in the contract. First National-Warner Bros., Paramount, RKO, Republic, and Universal apply penalties on the "run," clearance or availability.

(d) Columbia and MGM compel an exhibitor who has purchased a second-run to accept a picture first-run.

(e) Paramount reserves the right to add the amount owed on any picture to the amount of a picture sent to the exhibitor C.O.D.

The exhibitors will profit greatly if they should study the analysis of the contract terms of each company, as printed in the issues beginning with the date of August 3 and ending with the date of September 14.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Big Broadcast of 1936," "Broadway Melody of 1936," "Don Quixote," "Freckles," "Fighting Youth," "Heir to Trouble," "Here's to Romance," "His Family Tree," "I Live for Love," "A Midsummer Night's Dream," "O'Shaughnessy's Boy," "Pettersson Sverige," "Powder Smoke Range," "Six Gun Justice," "Storm Over the Andes," "Together We Live," "The Virginia Judge," "William Tell," and "A Yankee in Soviet Russia."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Born for Glory," "Dr. Socrates," "Drei Von Der Kavallere," "Hongkong Nights," "Hot Off the Press," "The Public Menace," "Skybound," "Thunder Mountain," and "Way Down East."

CLASS C (Unsuitable for anybody): "Dreaming Lips," and "Unknown Blonde."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for Oct. 1, 1935.

County of New York.

State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher, *Harrison's Reports, Inc.*, 1440 Broadway, New York, N. Y.
Editor, *P. S. Harrison*, 1440 Broadway, New York, N. Y.
Managing Editor, *None*.

Business Manager, *None*.

2. That the owner is: *Harrison's Reports, Inc.*, 1440 Broadway, New York, N. Y.

P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: *None*.

4. That the two paragraphs next above, giving the name of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) *P. S. HARRISON*,
(Editor).

Sworn to and subscribed before me this 21st day of September, 1935.

LILLIAN SILVER,
(My commission expires March 30, 1936.)

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.
P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, OCTOBER 12, 1935

No. 41

AN IMPORTANT QUESTION

An exhibitor writes as follows:

"My 1934-35 First National-Warner Bros. contract called for nine Specials: 'Gold-Diggers of 1935' (851), and 'Sweet Adeline' (802) at 40%, and 'Black Hell' ('Black Fury' 852), 'Casino de Paree' ('Go into Your Dance' 853), 'Happiness Ahead' (854), 'Captain Blood' (855), 'Lafayette Escadrille' (803), a Ruby Keeler-Dick Powell picture ('Broadway Gondolier' 804), and 'Sweet Music' (805) at 35%.

"The allocation of some of these top pictures were interchanged with some of those in the lower bracket, which I agreed to, but 'Captain Blood' and 'Lafayette Escadrille' will not be released, and I was wondering if they can force me to play seven pictures at 35%. They are attempting to allocate two pictures in the lower bracket to replace these two, namely, 'Oil for the Lamps of China' and 'The Irish in Us.'

"I contend that as long as I have already played five pictures in this 35% allocation, I have fulfilled my contract, since there are two that they have definitely stated will not be released. As I understand it, they will have to give me 'Captain Blood' and 'Lafayette Escadrille' if I agree to play them at 35%. Won't you please advise me?"

The contracts of Warner-First National specify in Clause 4 of the Schedule the following:

"Distributor may in its discretion [,] by giving Exhibitor notice in writing on or before 'the available date' of the particular photoplays [,] interchange the film rental and terms . . . of any one or more of the photoplays with the film rental and terms of any other photoplay or photoplays licensed hereunder."

In accordance with this provision, Warner-First National may apply the rental and terms of one photoplay with the rental and terms of any other photoplay. But both pictures whose terms are to be interchanged must be already produced before the distributor may make such an interchange.

Since 'Lafayette Escadrille' and 'Captain Blood' have not yet been produced, Warner-First National has no right to put any other two pictures in the places of these two pictures, unless Clause 3 in the schedule provides for such a change. This clause reads as follows:

"Distributor may . . . designate not more than two of the photoplays licensed hereunder for which the film rental and terms agreed to be paid by Exhibitor shall be, instead of the film rental and terms hereinabove provided [,] . . . per cent of the gross box-office receipts of such photoplays. . . ." If the blank space in this clause is filled in, stating the percentage that the distributor may charge, then Warner-First National has the right to take any two photoplays and make the exhibitor play them at the percentage stipulated in this clause, regardless of the other percentage pictures agreed upon, and irrespective of the fact that it may not deliver all the pictures it agreed to deliver. But if the blank space is not filled in, the distributor has no right to do that.

Those exhibitors who have allowed Warner-First National to interchange the film rentals and terms of two pictures, one made and one unmade, and the blank space in Clause 3 of the Schedule of their contract is not filled in, may demand the return of the moneys they paid in excess of the terms stipulated in the contract for the picture they played.

The meaning of many of the clauses in Warner-First National contracts, like the contracts of all other major companies, is obscure. There is no necessity for such an obscurity, and the reason for it seems to be deliberate—so that the exhibitor may not understand it without the aid of

a lawyer. For instance, the commas that I inserted between the brackets in both clauses 3 and 4, of the schedule, are necessary for making the meaning of these clauses clear. It would not have cost the distributor any money if he were to insert these commas, but he has omitted them. The same is true of other clauses—in all contracts, for that matter, in which, not only the punctuation is faulty, but also the construction is so defective that it makes these clauses unintelligible.

This paper intends to submit to the distributors next December a recasting of the obscure clauses so that any one may understand their meaning.

In the matter of selling a given number of pictures and of delivering fewer, let me say that a great injustice is done to the exhibitor, for the number of percentage pictures he agrees to are based on the number of pictures a distributor sells, and when such distributor fails to deliver the full number and refuses to lessen the number of percentage pictures, he takes an unfair advantage of the exhibitor.

Will there ever come a time when the distributors will try to be decently fair to the exhibitors? They complain against the tactics the exhibitors employ, but that is no justification for their adopting unfair selling methods. Besides, some exhibitors may take unfair advantage of the distributors, but that is a matter only of pennies: whenever the distributors take an unfair advantage of the exhibitors, and of the American public, it is a matter of millions of dollars.

FORCING SMALL EXHIBITORS TO BUY TRAILERS

Information has reached this office to the effect that the trailer selling companies are making efforts to force every exhibitor to buy their trailers along with their features. They seem to have been incensed by the disclosures in *Harrison's Digest*, which proved that not all exhibitors bought the trailers of these companies to get their features.

The advice of this paper to the exhibitors is not to be stampeded into buying trailers from these companies if they do not want to: it is unlikely that any company will refuse to sell an exhibitor its features and shorts just because he will not buy their trailers. Remember that it costs money to send a salesman around and no company can afford to let the salesman get away from the exhibitor's town without a contract, just because the exhibitor will not buy trailers.

ABOUT "WAY DOWN EAST"

The news item that appeared in the trade papers recently to the effect that Fox intends to roadshow "Way Down East" has prompted many exhibitors to ask me whether the picture is or is not of roadshow caliber.

I have not yet seen it. But here is what I said in the forecast of this picture, printed in the July 13 issue of the *Forecaster*:

Under "Comment":

"The material is old-fashioned and hardly in keeping with the taste of the present-day picturegoers. There is nothing new or novel about it—nothing that would inspire the picturegoer. On the contrary, it is unpleasant story material, for it revolves around the disgracing of a young girl and the narrow-mindedness of a New England family, who did not hesitate to send out into the storm a young girl, just because she had been unfortunate enough to have been seduced."

(Continued on last page)

"The Virginia Judge" with Walter C. Kelly
(Paramount, Sept. 27; time, 59 min.)

This offers an hour of delightful entertainment, filled with human interest and comedy. It is a simple story, but so well directed and acted, that it holds one's attention throughout. Walter C. Kelly, known for many years to vaudeville fans throughout the country, plays the part of the Judge with fine understanding and awakens deep sympathy; he is a wholesome type of man. The comedy is provoked by the negro characters, particularly by Stepin Fetchit and his pal, who constantly quarrel over a uniform. The scenes in the courtroom are comical, too, because of the way Kelly disposes of cases. Human interest is provoked by the efforts of Kelly to make Robert Cummings, his stepson, love him. The closing scenes, in which Kelly brings about the boy's reformation, move one deeply:—

Cummings, a spoiled young man envious of his more wealthy friends, yet unwilling to go to work himself, refuses to listen to his stepfather Kelly's advice. He takes his neighbor's car without permission and takes a young woman for a ride. While arguing with her, he drives the car into a tree and smashes it. The repair bill is \$48, and since he did not have it and did not want to ask his stepfather for the money, he takes the fine gun of his neighbor's, which he found in the car, and sells it to a friend for \$50. His friend and the young girl find this out and when they meet at a carnival that night they start a quarrel. Cummings picks up a gun from the shooting gallery counter and in the struggle that follows he shoots his friend. Desperate, he rushes away with the gun and hides in the attic of his home. His stepfather, although warned by Cummings that he will shoot if he comes after him, goes to the boy and argues it out with him, convincing him that the best thing is to give himself up. The boy is brought to court. His friend, having recovered, drops the charges, but Cummings insists on pleading guilty. The Judge sentences him to six months, but puts him on parole in his custody. Cummings is happy and for the first time addresses Kelly as dad; this makes Kelly very happy.

The story is by Octavus Roy Cohen and Walter C. Kelly. The screenplay is by Henry Johnson. The director is Edward Sedgwick and the producer Charles R. Rogers. In the cast are Marsha Hunt, Johnny Downs, Virginia Hammond, Willard Robertson, and others.

Suitable for all. *Class A.*

"O'Shaughnessy's Boy" with Wallace Beery and Jackie Cooper

(MGM, Sept. 27; running time, 86 min.)

Very good! Wallace Beery and Jackie Cooper have lost none of their effectiveness in their portrayal of the part of father and son respectively, and give fine performances. Intelligent audiences may find it a bit too maudlin, but the masses, particularly women, will be touched deeply. There are situations that play havoc with the heartstrings. The most powerful situation is the one in which Jackie, who openly showed his dislike for his father, becomes friendly and goes into his father's bed to talk about his mother. Beery's emotional reaction, when Jackie asks him if he might sleep with him, is so touching that one cannot hold back the tears. Another deeply stirring situation is the one in which Beery tries to convince Jackie that the stories his aunt had told him about his mistreating his wife were lies. Several of the situations are thrilling; they show Beery, an animal trainer, entering a tiger's cage to put the tiger through his tricks. Spectators will be held in tense suspense in the closing scene, which shows Beery entering the cage to do a new trick, not caring what happened to him; all he wanted was to prove worthy of his job and keep Jackie from being taken away from him:—

Beery and his wife, circus performers, unhappy in their marriage, are kept together only because of their child. Her sister finally induces her to run away and to take the child with her. Beery is frantic when he finds the child gone and, distracted, enters the tiger's cage to do his act. His mind being on his wife and child, he is unable to control the animal, is attacked, and loses an arm. He gives up his circus life, and travels from town to town in hobo fashion, in an effort to find a trace of his son. A few years later he is found by his old circus friends, who insist on helping him. He learns that his wife had died and that his son was in a military training school. The court permits him to have Jackie for three months. Jackie, who believed his aunt's stories, does not want to meet his father but is forced to do so. He openly shows his resentment, despite Beery's efforts to gain his friendship. When he finds out that his father had lost his arm because he was brooding over him and did

not concentrate on his act, Jackie becomes more friendly and soon a deep love develops between father and son. Beery regains courage to do his animal act again. His sister-in-law arrives on the opening night and in the presence of Jackie provokes Beery to such an extent that he strikes her. Jackie rushes to his aunt. Beery, feeling miserable, and fearing lest Jackie hate him again, enters the cage in a despondent mood. He loses courage, only to regain it when Jackie rushes to his side, telling him that he loved him and would not leave him.

The story is by Harvey Gates and Malcolm Boylan. The screenplay is by Leonard Praskins, Wanda Tuchock and Otis Garrett. Richard Boleslawski is the director and Phil Goldstone the producer. In the cast are Spanky McFarland, Henry Stephenson, Sarah Haden, Willard Robertson and Clarence Muse.

Suitable for all. *Class A.*

"Here's to Romance" with Nino Martini, Anita Louise and Genevieve Tobin

(Twentieth Century-Fox, Oct. 4; time, 84 min.)

Good for the classes, but only fair for the masses. The outstanding feature is Nino Martini's singing of both operatic arias and ballads, for the story is trite, and the action slow. Martini's voice, however, is so magnificent that one is actually thrilled listening to him. His best rendition is the aria from "Pagliacci"; the situation in which he sings this opera is the most touching, for one feels that in singing it he is telling of his own grief and disappointment. Although his acting is stilted, he has a pleasant personality, and his voice is the best yet heard on the screen. He awakens the spectator's sympathy by his high ideals and his efforts to succeed. The love interest is pleasant, but develops in the routine manner, with quarrels and misunderstandings.

The story is by Ernest Pascal and Sonya Levien. The screenplay is by Ernest Pascal and Arthur Richman. Alfred E. Green is the director and Jesse Lasky the producer. In the cast are Maria Gambarelli, Mme. Ernestine Schumann-Heink, Vincente Escudero, and others.

Suitable for all. *Class A.*

"Barbary Coast" with Edward G. Robinson, Miriam Hopkins and Joel McCrea

(United Artists, Sept. 27; running time, 89 min.)

Colorful and more or less melodramatic, but lacking in human interest values. One is left cold. The reproduction of the lawless days is faithful, and the cruelties practiced in those days realistic yet sickening. Edward G. Robinson, as the boss of the San Francisco underworld, is as heartless and cruel as one expects to see in a theme of this type. Life to him is not worth a cent—he has his henchmen kill any one who stands in his way. Whatever human interest is aroused is owed to the few gallant fellows who dare oppose Robinson's regime. Harry Carey is very good as the head of the Vigilantes. The closing scenes, where Miriam Hopkins attempts to board the ship with Joel McCrea so as to escape from the hands of Robinson, are the most dramatic. In those scenes the Vigilantes arrest Robinson and condemn him to death.

The story unfolds in the pioneer days and shows Miriam Hopkins going to San Francisco to find her fiancé. But she learns that he had been shot and killed by Robinson's men. Robinson sees Miriam and is so struck with her beauty that he offers her a job. Being penniless she accepts it and becomes the dealer in Robinson's gaming tables. She is a great attraction. Robinson tries to induce her to become his but she will not capitulate. McCrea comes to town and accidentally meets Miriam. He thinks she is a lady and is shocked when next day he sees her at the gambling hall, handling the roulette wheel. He gambles and because the games are crooked he loses everything. But he is too much in love with her to give her up. She, too, falls in love with him. Robinson becomes suspicious of Miriam's movements and when he finds out that they see each other he determines to have McCrea killed. Miriam plans their escape but while they are rowing toward the boat in the harbor Robinson and his men, hunting for them, see them. They shoot and wound McCrea. But the timely arrival of the Vigilantes, who had organized to get rid of the lawless element, saves them both.

The title is that of the book by Herbert Asbury but the story is altogether new; it has been written by Charles McArthur and Ben Hecht. Howard Hawks is the director, and Samuel Goldwyn the producer.

Unsuitable for children or adolescents, and not a good Sunday show. It is chiefly a men's picture. *Class B.*

"The Last Days of Pompeii" with Preston Foster

(RKO, Oct. 4; time, 95 min.)

Excellent. The only thing that has been retained from the Edward Bulwer-Lytton novel is the settings and the part dealing with Vesuvius in the eruption that caused the destruction of the city of Pompeii; otherwise, the story is new. It is a deeply moving melodrama blending well with the spectacular settings of the period. As a spectacle alone this picture deserves high rating; but it is also a human document, with situations that bring tears, and with other situations that hold one in tense suspense. The mechanical work involved in depicting the eruption during which everything is destroyed, buildings crumbling and flames shooting up, hordes of persons being killed, and also in the handling of the wild mob in their futile attempts to run to safety, are sights that one will not forget for a long time to come. The religious angle has been handled with delicacy and restraint; at no time is Christ made visible to the audience, a fact which heightens the spiritual effect of each situation in which He is referred to. Even though Preston Foster, in the leading role of Marcus, makes his fortune through almost murderous methods, one cannot help feeling sorry for him, knowing what prompted him to behave in that fashion. The fact that in the beginning he is shown as being an idealist, content with his poor lot, adds to the sympathy one feels for him:—

Foster's wife and child are injured and die because the doctor wanted money for his ministrations and he did not have it. This embitters him and he decides that money is the only worth-while thing in life. He becomes a gladiator and when he appears in the arena the crowd is assured of a bloody treat—he always killed his opponent. He adopts the young boy, son of one of his victims, and grows to love him. Injured and unable to fight again, he becomes a slave trader, and later goes to Jerusalem to buy horses for the chariot races. A fortune teller prophesies that the greatest man in Jerusalem will bring fortune to him. Believing that she was referring to Pontius, the Roman Governor (Basil Rathbone), he forces his way in to see him. Rathbone likes him and suggests that if he will kill a troublesome desert chief he can take all the tribe's horses, and then split the profits with him. Foster does this and eventually becomes wealthy, and the head of the Arena. His son (John Wood), now grown up, does not share his father's love for wealth. Instead, he secretly aids runaway slaves, hoping to get them to a deserted island where they may live in peace. He is caught with the slaves and brought to the arena to be used in fights with barbarians. Foster is frantic when he learns that his son was among those that were caught with the slaves and tries to stop the fight, but in vain. Just as Wood is about to be killed there is a tremor, followed by the eruption of Vesuvius. The city is destroyed. Wood is saved by Dorothy Wilson, a slave with whom he was in love. Foster, grieved over what he believed to be his son's death, is pushed by the crowd towards his private wharf. He is grateful when he arrives there to find Wood alive. He assists the slaves and his son to get away in his ship, just as the Prefect arrives with his guards, demanding the use of the ship. Foster is stabbed but he dies happy knowing his son had escaped; he hears the voice of Christ saying, "He that loseth his life for My sake, shall never die."

The plot was adapted from a story by James Ashmore Creelman and Melville Baker. Ruth Rose wrote the screenplay, Ernest B. Schoedsack directed it, and Merian C. Cooper produced it. In the cast are Alan Hale, David Holt, Louis Calhern, and others.

Suitable for all. *Class A.*

"Dr. Socrates" with Paul Muni and Ann Dvorak

(Warner Bros., Oct. 19; time, 70 min.)

This is a fairly exciting gangster melodrama; but it lacks the vitality of such pictures as "G-Men" and "Special Agent." The best part of the picture is in the closing scenes, where Muni, in an attempt to rescue Ann Dvorak, who had been made a prisoner by the gangster leader, fools the gang and carries out his purpose. The story lacks human interest because Muni does not awaken sympathy; he behaves in an unethical manner by treating a gangster, accepting money from him, and not reporting the matter to the authorities. The fact that he later regrets it, courting death to save the heroine, does not alter one's feeling. There are a few exciting situations, such as the one in which the gang forces Miss Dvorak into a car, and then hold up a bank, wounding

several persons who were within their reach. The comedy consists mostly of the antics of small town characters, who at first dislike Muni, but who later become friendly. The love interest is pleasant:—

Muni, who had lost his nerve when his sweetheart died after he had operated on her, settles in a small town. Robert Barrat, the only other doctor in the town, sees to it that Muni has no patients. Muni is penniless. He receives a call from Barton MacLane, a gangster, who orders him to treat a gun wound and warns him not to report it to the police. Muni takes the \$100 bill left by MacLane, after first refusing it. Miss Dvorak, hitch-hiking to California, accepts a lift from Ma Lane and is forced to remain in the car while he and his gang hold up a bank in Muni's town. She rushes out of the car and is shot by MacLane. After the gang leaves Muni attends to her wound and takes her to his home. An inquiry follows but she is found innocent. MacLane's men kidnap Miss Dvorak and take her to their hideout. Muni, knowing the whereabouts of the place, having been there once to treat MacLane, rushes there. He tells MacLane that his purpose in calling was for protection because the Federal authorities had traced the \$100 bill to him. Leading them to believe that the water they were drinking was polluted and that they would contract typhoid fever, he induces them to submit to injections. And so he dopes them. When the Federal authorities arrive, they find it an easy task to capture the gangsters, who had fallen asleep under the influence of the drug. Muni is lauded as a hero and the whole town joins in celebrating his marriage to Miss Dvorak.

The plot has been adapted from the novel by W. R. Burnett. Robert Lord wrote the screenplay and William Dieterle directed it. In the cast are Hobart Cavanaugh, Helen Lowell, Mayo Methot, and others.

Not for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"The Crime of Dr. Crespi" with Eric Von Stroheim

(Republic, Oct. 21; time, 62 min.)

This is entertainment only for the followers of horror melodramas. It is extremely morbid, particularly in the situations that show the funeral services and burial of Von Stroheim's victim. A gruesome situation that is likely to give one nightmares is the one in which Von Stroheim talks to his victim, supposedly dead but merely under the influence of a drug which Von Stroheim had injected, and which paralyzed him, telling him that he was going to be buried alive. The comedy is too meager to relieve the tension:—

Von Stroheim, induced by the woman whom he loved but who had married another, operates on her husband, a doctor, who had met with an accident. Feeling that this was his chance for him to punish the man, he performs a successful operation, but later he injects into him a drug that paralyzed him and made him appear dead. The victim's wife is grief-stricken. After her husband's funeral she prepares to leave town. Dwight Frye, an interne in Von Stroheim's clinic, suspecting foul play, exhumes the body, and, with the help of another interne, makes an autopsy. To their horror, the "dead" man comes to life. Von Stroheim, when confronted by his victim, thinks he is seeing a ghost; but when he finally realizes that the man is alive he kills himself.

John H. Auer wrote the story, directed and produced it. In the cast are Paul Guilfoyle, Harriett Russell, John Bohn, Geraldine Kay, and others.

Not suitable for children, adolescents, or Sundays. Very good for morbid natures. *Suitability, Class B.*

"Thunder Mountain" with George O'Brien and Barbara Fritchie

(Fox, Sept. 27; time, 63 min.)

A good western. The horsemanship, gunplay, comedy, and romance blend well with the plot, making an interesting picture out of it. Several situations are fairly exciting. One such situation is in the closing scenes, where George O'Brien and Morgan Wallace are fighting on a high cliff. The direction is good, and the photography excellent, most of the scenes being those of wooded mountain country.

The plot has been adapted from a novel by Zane Grey. The screenplay is by Dan Jarrett and Don Swift and the direction by David Howard. Sol Lesser is the producer. In the cast are Francis Grant, Morgan Wallace, George F. Hayes and others.

Good for children, adolescents, and Sundays. *Suitability, Class A.*

Under "The Editor's Opinion"

"'Way Down East' made a 'tremendous' success as a silent picture for various reasons: (1) It was produced by D. W. Griffith, whose name at that time held as much attraction for picture audiences as any first-rank star; (2) Lillian Gish, one of the most popular stars at that time, [I should have added also Dick Barthelmess], took the part of Anna; and (3) its exhibition was handled by Mr. J. J. McCarthy, the only picture-roadshow man this industry has produced. Mr. McCarthy fitted about twelve roadshow companies and sent them on the road, accompanied by clever publicity men. In addition to all these reasons, the taste of the picture-going public at that time had not yet been developed fully. Story material of this kind, put into pictures now without radical alterations, may be laughed at. 'Little Women,' too, was old-fashioned story material, but that material had charm, whereas this one is sordid—it deals with the misfortunes of a young girl. Unless radical alterations are made in the plot as well as in the characterizations of some of the principal characters, I fear that the quality of the picture will not be more than fairly good, or good, with perhaps slightly better box office possibilities."

I have not yet seen the picture, but confidential information received by this office indicates that the forecast is one hundred per cent accurate. All the entertainment seems to be centered in the scenes where the hero is shown rescuing the heroine from the ice floe. It lasts about seven minutes.

I doubt whether this picture will be roadshowed. If it will, it is my opinion that it will make such a failure that the Fox executives would wish that they had not roadshown it.

AN AUTHORITY ON TELEVISION

Lest the recent flareup in the trade papers about home television's being destined to be a formidable competitor to motion picture theatres, I am reproducing herewith the second half of a paper by that eminent authority on television, and an engineer of note, Dr. Alfred N. Goldsmith, formerly vice president of the Radio Corporation of America, which paper was presented at the meeting of the Society of Motion Picture Engineers, held in Hollywood last spring:

"This brings up to topic *d* above, namely, the possible effect upon the theater of the wide-spread acceptance of television-telephone broadcasting. We are inclined to be definitely optimistic as to this. The argument that television broadcasting may keep people out of the theater does not appear to have much weight. Consider, for example, the following controlling principles:

"(1) Intrinsically the home is certainly not so good a showplace as the theater. It is more difficult to suppress natural and man-made noises in the home; here manners tend to be more 'free and easy' than is desirable for showman-like presentations; the problem of setting up the theater in the home is far from simple when furniture must be moved to afford a good view of the screen and the home folks and guests located in the corresponding convenient viewing positions; and home lighting is rarely as controllable or suitable for picture presentation as is the case in the theater. Indeed, the customary surroundings of the home are not especially favorable for the creation of a world of illusion, which has always been the successful function of the theater. It is not maintained that there will not be value and interest to the home presentation—quite the contrary. It is stressed, however, that the home has certain disadvantages of long standing for program presentation which cannot be disregarded.

"(2) Conversely, the theater has a number of definite and inherent advantages as a showplace. It arouses the interest of the audience by heavy theater advertising in the press, by the play-up of the 'fan magazines,' and by other exploitation methods known to skillful managers, thus creating in the prospective audience the proper mood of pleasurable anticipation. The marquee and lobby of the theater, ablaze with light and motion, and with attractive photographs of selected scenes from the picture displayed within, further attract the audience. Within the theater, suave but real discipline is maintained by the ushers—a task calculated to daunt the bravest in the home. Furthermore, the price of admission, exacted at the box-office just before entry, is a powerful deterrent to lack of interest on the part of the audience. It takes a poor picture indeed to force the audience to cheat itself by inattention.

"The program in the theater generally is a well-planned arrangement of elements which fit together and which take

as long as may reasonably be required to get the desired effect. In broadcasting, because of certain administrative problems, the successive elements of the evening program are coordinated only with the utmost difficulty, if at all, and necessarily run in 15- or 30-minute slices—a not always convenient or artistic time. At the present time, with the occasional obnoxious exception of excessively prolonged or unduly fulsome blurbs relative to approaching attractions, the theater screen is practically free from advertising, whereas advertising and the sponsored program are at present the commercial basis of the maintenance of broadcasting. The elaborate perfection of some feature pictures will be duplicable only rarely within the necessary economic limits of broadcasting. To the preceding factors may be added the air-conditioning of many theaters and the attempts at comfortable theater seating, lighting, and the like. All in all, theaters may be expected to be attractive places of the public regardless of other entertainment media.

"(3) If we consider some deep-seated characteristics of human beings, it becomes further evident that the theater has certain ways of holding its own alongside a successfully developed television-telephone broadcasting set-up. People are interested in change. If they are in the home a good deal—and most of them are—they naturally will seek some of their entertainment and diversion elsewhere. The remarkable vogue of the automobile in which many persons wander rather aimlessly from one place to another largely for the sake of motion is a case in point. People are also gregarious and somehow seem to have their emotional responses enhanced by crowd enthusiasm. One can readily observe this at sporting events, political rallies, revivalist meetings, and other occasions where collective enthusiasm or emotional responses are developed. Then too, people are distinctly conservative in their pleasures and not prone to abandon hastily anything which for a number of centuries has proved a trusted source of entertainment and amusement. It seems most likely that the theater and television-telephone broadcasting will each be successful fields in their own domain, and that the theater need not be unduly apprehensive over the advent of television.

"Nevertheless, it must in all candor be emphasized that film producers and theater managers must not be merely content with past achievements. To hold their positions of leadership in their chosen fields, they must steadily improve and frequently experiment. It is necessary that they shall use whatever good ideals or methods may spring from television broadcasting, for example. A merely superior or indifferent attitude toward new arts or toward improvements in their own older art may prove a first-class passport to diminished public acceptance and ultimate oblivion. Of necessity the motion picture industry must also fully avail itself of all the skilled advice and guidance which it can secure only from the relatively few experts who are acquainted with both the theater and broadcasting. Few things would be more dangerous to the motion picture industry than dependence upon certain of the pathetically absurd misstatements which have been widely circulated by some of its members. However, given its natural advantages, a forward-looking attitude, real initiative, and careful planning, there appears to be little doubt that the motion picture theater can hold an enviable position of public acceptance and resulting prosperity in the future as in the past."

ABOUT CHAPLIN

It seems as if the majority of the exhibitors agree with this paper that the industry would profit greatly if Mr. Chaplin were to go back to making two-reel Chaplin comedies.

In my editorial, which was printed in the September 28 issue, I urged you to write to Mr. Chaplin, suggesting that he accept the recommendations of this paper.

But I doubt if this step alone will induce Mr. Chaplin to abandon the long feature in favor of the short comedies.

One way of inducing him to consider these recommendations would be for every one of you to hold children's Chaplin rallies, preferably on Saturday mornings, at which the children may sign petitions urging Mr. Chaplin to make six two-reel comedies each year. Because of the fact that he is very fond of children, he may be induced to heed their pleas.

Incidentally, by holding such rallies, you will receive considerable helpful publicity. As a matter of fact, you have a chance to create much stir, particularly if you are in a small town or city.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 10.50
Canada 10.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher,
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, OCTOBER 19, 1935

No. 42

BLUNDERS IN PICTURE DETAIL

"THE LAST OUTPOST," Paramount: The author of this story, or the director, or whoever is responsible for faithfulness to detail, has mixed up his geography considerably. To begin with, he has Kurdistan near the Indian border. A look at the map will disclose the fact that Persia and Afghanistan intervene.

Then, again, though the hero breaks his leg in Kurdistan, he goes to Cairo to receive medical attention, the author evidently thinking that Cairo was within fifty miles or so away. There are more than one thousand miles between Kurdistan, (which is contiguous to Armenia, in the North, to Irak in the Southeast, and to Syria in the Southwest,) and Cairo, (which is in Egypt.) By the time he would have reached Cairo he might have been dead either from pain or of gangrene.

At Sudan is another point where the author mixed something—his ethnographical details. He seems to have mixed the Sudanese with, what appears to be, the Zulus of South Africa: He presents them with bushy hair, half-naked, and with spear and shield as their implements of war. If this author, or the director, or whoever is responsible, had met some Britisher who had taken part in the British campaign in the subjugation of Sudan years ago, or had read history about it, he would have learned many things about the Sudanese he does not seem to know.

"DR. SOCRATES," Warner-First National: The hero (Paul Muni), a doctor, is shown violating the ethics of his profession. To begin with, he treats a wounded gangster and does not report the matter to the proper authorities, as the law generally requires. Then he accepts from the gangster money (a one-hundred dollar bill), even though he knew, as any intelligent person would under similar circumstances have known, that the money was stolen. The excuse the author gives—that the hero was so broke that he could not buy even groceries—cannot act as a justification; the average person cannot forgive such a violation of the ethics of the medical profession, particularly by one who is to be accepted as the hero.

Even if there were states where the law does not require doctors to report the treating of gunshot wounds, public sentiment, created as a result of the brave efforts of G-Men to stamp out crime, demands that a member of the medical profession report such matters to the authorities and that he refuse to accept money from a patient whom he should so report.

A slight change in the plot would have steered clear of this defect without any extra cost. Sup-

pose the gangster, after the hero's refusal to accept the money he offered him for extracting a bullet from his arm, left the money quietly somewhere in the room and his (the hero's) housekeeper found it, and used it for the purpose of paying the grocer and of stocking the pantry with groceries. In this manner the hero would have been saved from the position of having to act villain-like, and the G-Men would have been able to trace the bill to its source just the same.

As to his failing to report the matter of his treating a gun-shot wound to the police, the author could have perhaps got away with it if he would make the hero indicate that his purpose was to track the gangsters to their lair and then call the G-Men in. The development could still be as in the picture: something could have been shown as having gone wrong with his plans and he could just the same have frightened the gangsters into believing that they had drunk water infected with typhoid germs so that they might subject themselves to the injection of what they thought to be anti-typhoid germ serum but really narcotic.

Failure to give the story such a twist is the reason why "Dr. Socrates" will not be received by the picture-goers with the same enthusiasm other Muni pictures have been received by them. Sympathy cannot be awakened for a chief character when he does unsympathetic acts.

"BARBARY COAST," produced by Samuel Goldwyn and released through United Artists: After the fuss Sam Goldwyn made to retain the title of the Herbert Asbury book, one would think that he would come forward with a picture that would "knock 'em dead." Unfortunately, such is not the case and all the ink that has been spilled in an effort to dissuade him from using the title was spilled in vain, for as it now stands "Barbary Coast" will not demoralize any adult, only it might sicken people because of Edward G. Robinson's cruelty and of his murderous proclivities. At this early date I dare predict that "Barbary Coast" will not set many houses afire. It is a man's picture, not suitable for children, and since seventy-five percent of the picture audiences consist of women and children, mostly women, you may realize what a handicap the picture starts with. This should show to Mr. Goldwyn and to the other producers that adopting a title that means "red-light district" will not help the picture if the story hasn't real entertainment values. (The Chicago Legion of Decency has put this picture in the "C" column.)

(Continued on last page)

"Guard That Girl" with Florence Rice and Robert Allen

(Columbia, Sept. 20; time, 65 min.)

A fair program murder mystery melodrama. It unfolds in the routine manner; it holds one's attention fairly well, however, since the identity of the murderer is not disclosed until the closing scenes. This is so particularly in the situations in which attempts are made to murder the heroine. It is not as gruesome as some pictures of this type because it does not go in for wholesale murders; it is confined to one murder. Comedy and romance relieve the tension:—

Robert Allen and Ward Bond, private detectives, are engaged by Wyrley Birch, a lawyer, to protect his client, a young heiress, who was to inherit a fortune in a few days. His plan is for them to use another girl to impersonate the heiress until the time set to turn the fortune over to the legitimate heiress. Florence Rice, secretary to the detectives, insists on taking the dangerous job. Birch supplies her with clothes, and then engages Barbara Kent as her maid. Several attempts are made to kill both Miss Rice and her maid, but the timely intervention of Allen and Bond save them. Arthur Hohl, a detective working for another member of the family, is killed when he obtains evidence incriminating the villain. Eventually it is proved that the murderer is the lawyer who was the only one who knew that the real heiress was Miss Kent, posing as the maid. He had tried to kill her and thus keep the fortune for himself. Allen and Miss Rice marry. Bond had fallen in love with Miss Kent, thinking that she was the maid; when he learns that she is the heiress he tries to run away but she prevents this by telling him that she loves him.

Lambert Hillyer wrote the story and the screenplay, and directed it. In the cast are Elizabeth Risdon, Nana Bryant, Thurston Hall, and others.

Because of the murder it may prove unsuitable for children, adolescents, or for Sunday showing. Harmless for adults. Suitability, *Class B*.

In one of the scenes there is an obvious advertisement for the Lucky Strike cigarettes.

"This Is the Life" with Jane Withers

(20th Century-Fox, Oct. 18; time, 65½ min.)

Fairly good. The story is ordinary but the work of Jane Withers gives it some value. Miss Withers again proves that she is a competent little actress. She sings, dances, provokes laughs, and brings tears, as the occasion demands. Many of the situations direct human appeal. This is caused chiefly by the mistreatment Miss Withers receives at the hands of her guardian. The scenes that show her running away from him hold one in fairly tense suspense; those that show John McGuire risking his own freedom to protect Jane are sympathy awakening.

The story deals with Jane, an unhappy vaudeville performer, who is "driven" by her guardian. Into her dressing room comes McGuire, running away from the police, for a supposed theft. When she hears that he is innocent she hides him. Later both run away. They stop at a farm house to buy some milk and Sally Blane, the farmer's daughter, having recognized her from a picture she had seen in the newspapers, telephones the police. But before the police arrive Sally hears the story of both and feels sorry for her act. Sally hides Jane but McGuire gives himself up. Eventually, however, his innocence is proved. He induces Jane's guardian to sign a paper releasing her. Sally and McGuire marry.

The story is by Gene Towne and Graham Baker. The screenplay by Lamar Trotti and Arthur Horman. Marshall Neilan directed it and Joseph Engel produced it. Gloria Roy, Gordon Westcott and Emma Dunn are in the cast.

Suitable for all. Suitability, *Class A*.

"I Live My Life" with Joan Crawford and Brian Aherne

(MGM, Oct. 4; running time, 97 min.)

Very good! It is fast-moving, has excellent comedy situations, sparkling dialogue, and romance. The production is, as is invariably the case with all Joan Crawford pictures, lavish. And it is the type of story that appeals not only to Crawford fans but to all. The performance of Frank Morgan, as Miss Crawford's father, enlivens the picture. He not only provokes laughter by his week-kneed interference in his daughter's affairs but awakens sympathy by his willingness to sacrifice his own interest for her. One of the funniest situations is where Morgan, trying to pacify Miss Crawford, who was breaking up furniture and lamps in an

angry fit, and also to save some of the furniture, picks up a clock to put it in a safe place; he trips and breaks it. There is additional good comedy in the situation where the family meet for a Christmas celebration.

The story revolves around the hectic romance of Miss Joan Crawford and Aherne. She is a pampered extremely wealthy society girl, and he is a poor archeologist, who refuses to conform to her views about how one should live. She wants him to go into the family business and he promises to try it for a while; but he finds office work so obnoxious that he resigns and tells Miss Crawford that unless she gives up everything and goes with him to Greece, where he could continue his work, he will not marry her. She loses her temper and upbraids him for planning to do a thing that would humiliate her. He agrees to go to the church for the wedding, so that, when she fails to appear, everyone will think that she had jilted him. He follows her plans, but she does appear and tearfully begs him to marry her, promising to go to Greece with him.

The story is by A. Carter Goodloe, Gottfried Reinhardt and Ethel Borden. Joseph Mankiewicz wrote the screenplay, W. S. Van Dyke directed it, and Bernard Hyman produced it. In the cast are Aline MacMahon, Eric Blore, Fred Keating, Jessie Ralph, and others.

Suitable for all. *Class A*.

"Charlie Chan in Shanghai" with Warner Oland

(20th Century-Fox, Oct. 11; time, 70 min.)

Entertaining! It is an engrossing murder mystery melodrama, with pleasant comedy and human interest situations. The affection between Warner Oland and his son Keye Luke has been stressed more than in the other Chan pictures; this gives the picture a warmer quality. Some of the comedy is provoked by the slangy and modern phrases used by Luke in contrast to Oland's flowery and courteous speech. The closing scenes, which show Oland trapping the criminals, are exciting. There is romance but it is incidental:—

The principal speaker at a banquet given in honor of Oland's arrival in Shanghai is killed in a unique fashion—by a gun that had been concealed in a box which was to be presented to Oland as a gift, and which fired a bullet when the victim opened the cover. Oland realizes that he is in danger because he was to have worked with the murdered man in an effort to round up a gang of dope smugglers. Frederik Vogeding, supposedly connected with the American Secret Service Department, joins Oland in his investigation. Irene Hervey, niece of the murdered man, is frantic when her fiancé is suspected of the murder; but she has faith in him. Eventually Oland, with the help of his son, and after many exciting adventures in which his life is threatened, uncovers the plot and proves that Vogeding was not a Secret Service agent, but the head of the dope smuggling band.

The story is by Gerard Fairlie, and the screenplay by Edward T. Lowe. James Tinling is the director and John Stone the producer. In the cast are Russell Hicks, Halliwell Hobbes, Charles Locker, and others.

Because of the murder exhibitors will have to use their own judgment about showing it to children or on Sundays; otherwise there is nothing offensive in the picture. Good adult entertainment. Suitability, *Class B*.

"Two Fisted" with Lee Tracy, Roscoe Karns and Gail Patrick

(Paramount, Oct. 4; time, 58½ min.)

A pretty good program comedy. In spite of the fact that the plot is thin, it is entertaining and holds one's attention because of the breezy dialogue and fast action. The most comical situations arise when Tracy and his prize-fighting pal Karns, acting in their capacity as bodyguards, prevent Gordon Westcott from annoying his wife, Gail Patrick. There is an added attraction for men in the bout in the closing scenes; and those who are not fight fans should be amused by the comedy incidental to the bout. This comedy is provoked by Florence Lake, a talkative society girl, who tries to give the boxers advice on how to proceed. The romantic interest is pleasant but unimportant.

The plot has been adapted from the play, "Is Zat So?," by James Gleason and Richard Taber. The screenplay is by Ralph Spence and E. Edwin Moran. James Cruze is the director and Harold Hurley the producer. In the cast are Billy Lee, Samuel S. Hinds, and others.

Suitable for all and for Sundays. Suitability, *Class A*.

"The Last Outpost" with Cary Grant, Gertrude Michael and Claude Rains

(Paramount, Oct. 11; time, 76 min.)

A fair action melodrama; it should prove somewhat exciting for spectators who do not object to far-fetched and implausible situations. The story, however, revolving around the triangle love theme, creaks with age and is unpleasant: Gertrude Michael, heroine, falls in love with Cary Grant, even though she is married to Claude Rains, who adores her, and who is shown as being courageous and generous. The photography is excellent, especially in the shots that show the inhabitants of a Central Asia village fleeing from their homes, crossing rivers and mountains, in order to escape from the enemy, who intended to massacre them. These situations hold one in pretty tense suspense. The closing scenes are somewhat exciting; there the tribesmen attack the hero and his men. The ending is quite obvious:—

Grant is saved from Kurdistan tribesmen by Rains, of the British Intelligence Service, who was disguised as an enemy officer. They are successful in moving the inhabitants of a village to a safer region. Grant is injured and is sent to a hospital in Cairo, where he meets Miss Michael, a nurse. They fall in love with each other but she tells him their affair must end since she is married. He does not know that Rains is her husband, and insists that she tell her husband of their love. Grant is sent to Sudan. Rains returns and Miss Michael tells him about Grant. He is furious, and, when he learns that Grant had been sent to Sudan, obtains permission to join him there. He meets Grant, and despite Grant's insistence that there was nothing wrong in his affair with his wife, Rains tells him he is going to kill him. Their quarrel comes to an end when the fort is attacked. Rains is injured and before he dies tells Grant that he forgives him.

The story is by F. Britton Austin, and the screenplay by Philip McDonald. The directors are Louis Gasnier and Charles Barton, and the producer is E. Lloyd Sheldon. In the cast are Kathleen Burke, Akim Tamiroff, Billy Bevan, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"I Live For Love" with Dolores Del Rio and Everett Marshall

(Warner Bros., Sept. 28; time 63 min.)

Fair. Everett Marshall, formerly of the Metropolitan Opera Company and later in musical comedies on Broadway, who makes his debut in this picture, is known nationally owing to his radio work. He may attract to the box-office patrons who are curious about seeing those whom they hear over the radio. Aside from Marshall's singing, there is little to hold one's attention; the story is trite, the situations are obvious, and no one does anything to awaken one's sympathy. As a matter of fact the constant bickering between Miss Del Rio and Marshall becomes annoying. Marshall's voice is good, but he is not of the romantic type, and does not photograph particularly well. The love affair is developed in the routine manner. There is some comedy, but not of the kind to provoke hearty laughs.

The story deals with a temperamental actress and with a budding radio crooner. They start with quarrels and end with marriage.

The story, an original, is by Jerry Wald and Julius J. Epstein; the direction, by Busby Berkeley. Guy Kibbe, Allen Jenkins, Hobart Cavanagh and others are in the supporting cast.

Suitability, *Class A*.

"The Affair of Susan" with Zasu Pitts and Hugh O'Connell

(Universal, Oct. 7; time, 62 min.)

Mildly amusing program fare. It is for the most part an excursion through Coney Island's amusement centers, where much of the action unfolds. The story itself is pretty thin. There are a few comical situations, provoked by Walter Catlett's persistency in trailing Miss Pitts and O'Connell, but these are far-fetched and implausible. Miss Pitts and O'Connell, both good comedians, are not given a chance to be comical; instead, they are forced to behave in an over-sentimental and romantic manner, a behavior which is hardly what audiences expect:—

O'Connell and Miss Pitts, both lonesome and friendless, meet in Coney Island accidentally and become friendly. While dancing, they suddenly realize that they love each

other. In an effort to escape Catlett, a drunkard, who had been following them all day, they go on a chute-the-chute ride. There is an accident and in the excitement that follows they are separated. They are broken hearted and go home, not knowing that they lived in the same boarding house. Miss Pitts goes to O'Connell's room to ask him to stop playing his radio, not knowing it was his room. They are overjoyed to find each other. O'Connell is surprised and happy when he learns that Catlett was the representative of an automobile concern that wanted to buy his invention of a tail light.

The story is by Mann Page, and the screenplay by Clarence Marks, H. M. Walker, and Andrew Bennison. Kurt Neumann is the director and David Diamond the producer. In the cast are Thomas Dugan, Inez Courtney, James Burke, Mae Busch, and others.

Suitable for all. Suitability, *Class A*.

"Shipmates Forever" with Dick Powell and Ruby Keeler

(First National, Oct. 12; running time, 108 min.)

Excellent entertainment. The story revolves around the life of midshipmen at Annapolis, a theme which has been used before, but this picture stands in a class by itself, for never has the life of a midshipman at Annapolis been presented with so much realism, and with so much human appeal. Several situations move one to tears without being maudlin. The situation in which John Arledge, who had an intense love for navy life, is forced to leave the Academy because of his poor scholastic record, is one of them. The spirit of the boys is inspiring, and the picture as a whole should imbue one with patriotic fervor. The comedy is provoked by the boys' antics, especially in the scenes where the upper classmen force the plebes to do their bidding. The most thrilling situation is the one in which Dick Powell risks his life to save Arledge, who had been caught in the engine room, where the bursting of a steam pipe had set the oil on fire:—

Powell, a crooner, son of a U. S. N. Admiral, is shamed by his father into entering the Naval Academy at Annapolis. He is disliked by his schoolmates because of his refusal to mix with them. His only friend is Ruby Keeler; she promises to marry him when he finishes his course. His four years at the Academy fail to give him the spirit of the Navy and he plans to reject his commission after graduation. During a cruise the oil in the engine room catches fire and he risks his life to save Arledge. When he is dismissed from the hospital he is a changed man. The students greet him as a hero. He makes both his father and Miss Keeler happy when he tells them that he will continue in the Navy.

The original screenplay is by Delmer Daves. Frank Borzage directed and produced it. In the cast are Lewis Stone, Ross Alexander, Dick Foran, and others.

Excellent for all. *Class A*.

"Little America" with Rear Admiral Byrd

(Paramount, Oct. 4; running time, 52 min.)

This is a photographic record of the second trip Rear Admiral Byrd made to the Antarctic. The background will be familiar to all those who saw the picture of the first trip; nevertheless, it is interesting and short enough not to become tiresome. The photography, as in the previous picture, is excellent.

An interesting part of the picture is the scenes that show the preparations for the trip and the loading of the boat. They took with them a tractor, an aeroplane, canned food-stuffs, and all other necessities, as well as two cows for their milk supply.

The courage displayed by the men in their efforts to do their scientific research work is inspiring. For instance, Admiral Byrd isolated himself in order to continue his work, refusing to take any one with him so as not to subject him to a lonely existence for several months. The fact that he went alone almost caused his death; the timely intervention of his men saved his life.

There is comedy in the scene showing the men during their leisure moments.

Ewing Scott edited it, Charles J. V. Murphy wrote the narration, Gayne Whitman narrated it, and Dario Faralla supervised it.

Suitable for all. *Class A*.

NOTE: Since the first Byrd picture did not fare well, it is doubtful if this one will fare any better.

I don't know how much Sam Goldwyn has spent trying to get a story out of this title, but it must have been plenty. And what he has obtained from Charles MacArthur and Ben Hecht could have been obtained for one-tenth of the money from dozens of other writers.

It is an expensive process buying a book and changing the story altogether. But Mr. Goldwyn does not seem to have profited by this experience of his: He has bought the play "Children's Hour." He cannot use the title; and he cannot use the theme. So before he gets through making this picture he will have a different title and a different story altogether.

But these are trivial items of unnecessary expense to Sam Goldwyn. After all, the exhibitors foot the bill.

There is one thing, however, for which I must commend Mr. Goldwyn: when the agitation against the use of the title "Barbary Coast" was at its height and this publication was recording the protests of many organizations throughout the land, he gave me his word that he would not use the name of the author of "Barbary Coast" in connection with the picture. And he has kept his promise.

"I LIVE MY LIFE," with Joan Crawford—Metro-Goldwyn-Mayer: The author of the story of this picture, or the director, or whoever is responsible for the final details in it, has mixed the national attire of some of his subordinate characters. He has Greeks dressed as Turks, or as Kurds, of the interior of Asia Minor. The headgear (turban) these characters are shown wearing is worn only by people of these two races. Even the Turks have discarded the turban in favor of the European hat through a decree issued a few years ago by the President of the Turkish Republic.

But this oversight can be forgiven, for the picture is highly entertaining.

WHEN THE CONTRACT SPECIFIES A MINIMUM NUMBER OF PICTURES

An exhibitor contracted for the 1934-35 pictures of a major company on a selective deal, inserting in the contract the following provision:

"Exhibitor agrees to play as a minimum sixty (60) per cent of the feature releases."

This exhibitor, after playing sixty per cent of the features, demanded the delivery of the remainder, but the exchange refused to deliver them, asserting that sixty per cent of the features was all that he was entitled to, and that if he wanted the remainder of the features he had to sign a new contract, on new terms.

This exhibitor asked for my opinion on the matter.

Not being a lawyer I cannot, naturally, give a legal opinion on the question; but the matter is so simple that I doubt if the opinion of a lawyer is needed:

The first clause of the contract reads: "The Distributor grants the Exhibitor and the Exhibitor accepts, a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof and under the copyright of any matter included in any sound recorded therewith, to exhibit pub-

licly said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, . . ."

The second clause fixes the term of its duration, and then continues: "The Distributor agrees during said term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theatre during said term upon the date or dates herein provided for, a positive print of each of said motion pictures except such as may be excluded as provided in clauses Fifteenth and Seventeenth hereof."

The fifteenth clause contains the ten per cent cancellation provision. The seventeenth clause contains the provisions for excluding pictures not generally released.

It is thus clear that under this contract the exhibitor is granted a license to exhibit "the motion pictures designated and described in the Schedule"—not *some* of the pictures or any percentage of them, but *the* pictures, which means *all* the pictures. The distributor agrees during the term to deliver to the exhibitor "a positive print of each of said motion pictures," without any restriction other than that which concerns pictures "not generally released" during the life of the contract. The pictures in question do not come under this provision, and the ten per cent cancellation provision, which is in favor of the exhibitor, does not operate.

Thus it is seen that there is no provision that grants the distributor the right to withhold these pictures.

The special sixty per cent clause limits the minimum but not the maximum: the exhibitor shall play at least sixty per cent of the features but may play some of the remainder, or all the remainder, if he so chooses, and the distributor must deliver them to him since there is no limitation as to the maximum. As a practical thing, the clause confers upon the exhibitor an option to play the forty per cent above the sixty per cent minimum, and he may or may not do so, just as he sees fit.

This interpretation may help clear the matter in the minds also of other exhibitors who may have found themselves under a similar situation.

CLASSIFICATION OF PICTURES

CLASS A (Good for the entire family): "Bad Boy," "Grand Exit," "Harmony Lane," "Hi Gaucho," "It's in the Air," "The Last Days of Pompeii," "The Last Outpost," "Little America," "Newman's Lectures," "The Outlaw Deputy," "Personal Maid's Secret," "Shipmates Forever," "So Eine Madel Verquist Man Nicht," "This Is the Life," and "Wings Over Ethiopia."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Branded a Coward," "False Pretenses," "Guard that Girl," "King Solomon of Broadway," "The Payoff," "The Phantom Fiend," "She Couldn't Take It," "The Triumph of Sherlock Holmes," and "Water-Front Lady."

CLASS C (Unsuitable for anybody): "Barbary Coast," and "Trouble in Paradise."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, OCTOBER 26, 1935

No. 43

NEW FACTS ABOUT "TOP HAT"

In the September 28 issue of HARRISON'S REPORTS I printed an editorial headed, "Is 'Top Hat' a 1934-35 Picture?" in which I expressed the opinion that "Top Hat" is not a 1934-35 picture. I wrote that editorial in answer to many exhibitor requests for clarification of the rights of the holders of 1934-35 RKO contracts, for many of them felt that they are entitled to this picture.

What made me arrive at such a conclusion were the RKO campaign book and the annual announcement in the different trade papers, both of which gave only two Fred Astaire-Ginger Rogers pictures, "The Gay Divorcee" and "The World by the Tail."

As said in that editorial, RKO abandoned production of "World by the Tail" and put Fred Astaire and Ginger Rogers in "Roberta," which it originally announced with only Irene Dunne. This change, however, was done, according to a high RKO executive whom I interrogated on the subject, with the purpose, not of taking advantage of any exhibitor, but of giving the exhibitor a picture with which he could make much more money than he would with the two pictures as originally announced.

Since that time new facts have been submitted to me by exhibitors, compelling me to change my opinion but only in respect to exhibitors coming within circumstances such as the following:

On January 14, 1935, Mr. Edward L. McEvoy, eastern sales manager of RKO, sent a letter to all those in his division who had not yet bought RKO product urging them to sign a contract for RKO pictures at once. The following is a reproduction of the first half of his letter:

"In checking over our records we notice that you have not yet bought our 1934-1935 product. Inasmuch as you bought our 1933-34 product we are particularly anxious to retain you as one of our customers. We are, therefore, taking this opportunity of writing you directly.

"We think you will agree with us that our company delivered consistently good product last year (which is not our opinion but unsolicited reports we received from numerous exhibitors and further substantiated by box-office reports.) From the pictures that we have delivered so far on the 1934-35 product we honestly believe you will be making a mistake if you fail to contract for our current product.

"We are attaching a list of the feature productions we have released so far this season, together with a few that are scheduled for release in the near future. . . ."

The list Mr. McEvoy mentioned in his letter to these exhibitors was divided into two parts. In the first part he gave the names of the pictures that were already produced; in the second, some of the pictures that were to be produced.

Among the pictures that were announced as having been produced was "The Gay Divorcee," with Fred Astaire and Ginger Rogers; among the pictures that were announced that would be produced were "Roberta," with Irene Dunne, Fred Astaire and Ginger Rogers, as well as "Top Hat," with Fred Astaire and Ginger Rogers.

It is my opinion that all those exhibitors who have in their possession a copy of such a letter either from Mr. McEvoy or from any other RKO executive, and who, relying upon the information contained in it, signed the RKO contract, are entitled to "Top Hat," as long as the date on which they signed their contract is later than the date of the letter.

Not being a lawyer I cannot, of course, give such exhibitors a legal opinion as to why they are, in my belief,

entitled to "Top Hat"; but my study and interpretation of picture distribution contracts for more than fifteen years has given me a certain knowledge of the meaning of the different clauses. I shall, therefore, give you my views based on such knowledge, which may help your lawyer whom you must eventually consult:

When a buyer is induced by certain representations to enter into a contract, such representations are deemed to be part of the contract unless such contract indicates, by expressed language, that its provisions were not based on the original representations made by the seller to the buyer. If the contract should be ambiguous, obscure or incomplete, reference may be made for clarification to prior communications and even to oral promises made before reputable witnesses. The RKO contract that was submitted to me with the McEvoy letter does not specify what pictures RKO will deliver; it merely states that fifty pictures will be delivered, their production numbers ranging from 501 to 550. How is this exhibitor, then, to know whether he is or is not entitled to "Top Hat"? By referring to the list that was submitted to him as an inducement to sign a contract. And since that list contains "The Gay Divorcee," "Roberta," and "Top Hat," all with Fred Astaire and Ginger Rogers, this exhibitor is entitled to all three pictures. The provision in the eleventh clause, which reads: "This license agreement is complete and all promises, representations and agreements in reference thereto have been expressed herein" does alter the facts, for since this contract does not, as said, specify the pictures the exhibitor was to receive reference will have to be made to the promises made in the letter sent to him by an accredited representative of RKO—Mr. Edward L. McEvoy.

RKO offered to this exhibitor (and no doubt to other exhibitors who had not yet signed a contract for the 1934-35 RKO product) three pictures with Fred Astaire and Ginger Rogers as the stars: One of these, "The Gay Divorcee," had already been produced. The second, "Roberta," had not yet been completed at the time of the date carried by the letter. The last, "Top Hat," was, no doubt, in preparation; but when it was completed in June, it had the stars promised in the letter—Fred Astaire and Ginger Rogers. Since this exhibitor signed his contract relying upon the McEvoy representations—that these three specified pictures would be produced with the aforementioned stars, and since all the three were produced with such stars, RKO is, in my opinion, obligated to live up to the promises that induced the exhibitor to sign the contract by delivering to this exhibitor "Top Hat" along with the two other pictures, "The Gay Divorcee" and "Roberta."

Other exhibitors who find themselves under similar circumstances have the same rights to this picture.

COLUMBIA'S NOTICE ABOUT THE SECOND CAPRA PRODUCTION

Columbia has informed its accounts that it has eliminated the second Frank Capra production under clause 17, which is the "Not Generally Released" clause.

Clause 17 gives the right to the distributor to eliminate a picture by giving its contract holders a notice fifteen days prior to October 31. But the elimination can become effective only if the contract holders fail to notify it that they want the picture if produced and released on or before October 31, 1936. They have until November 30, 1935, to send their written notice. If they should send such a notice, then Columbia is under an obligation to deliver it and the exhibitors must accept it.

(Continued on last page)

"King Solomon of Broadway" with Edmund Lowe and Dorothy Page

(Universal, Sept. 30; time, 74 min.)

A fair program comedy-melodrama. The dialogue, which is of the wise-cracking variety and occasionally quite risqué, is the main source of comedy. Although the plot is far-fetched, the action is pretty fast, and one is held in fair suspense when Edmund Lowe is involved with gangsters. The music and dancing, which are of the popular variety, should please the masses; they are blended into the story in a logical manner, for most of the action takes place in a night club managed by Lowe. The closing scenes in which Lowe outwits the gangsters are the most exciting. The love interest is pleasant.

The original screenplay is by Albert J. Cohen and Robert T. Shannon. Alan Crosland is the director and Julius Bernheim the producer. In the cast are Pinky Tomlin, Charles Grapewin, Bradley Page, and others.

Not suitable for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"A Midsummer Night's Dream" with an all star cast

(Warner Bros., a roadshow picture; time, 132 min.)

This is an artistic achievement; but it is entertainment only for class audiences. It has been produced by Max Reinhardt on a lavish scale, with imagination and good taste. Technically, it is perfect; the unusually fine photography and settings make this Shakespearian fantasy a delight to the eye. The score, as arranged from the Felix Mendelssohn music, is excellent, and of great assistance in creating the proper mood, particularly in the scenes showing the Fairy Queen and her court. The comedy is good; it is provoked by a group of artisans who decide to give a play before the Duke in celebration of his wedding. The final scenes are comical. But it is Mickey Rooney, in the role of Puck, who provides most of the entertainment. The manner in which he goes about playing his pranks on humans who are unfortunate enough to be lost in the woods is amusing.

Most of the story unfolds in the woods where the artisans meet to rehearse their play. To the woods come Lysander (Dick Powell) and Hermia (Oliver DeHaviland), who were running away in order to be married. They are pursued by Demetrius (Ross Alexander) who, too, loved Hermia, and by Helena (Jean Muir), who loved Demetrius. The Fairy King orders Puck to put a love potion on the eyes of Demetrius so that when he next sees Helena he will love her. Puck puts the potion on the eyes of both Lysander and Demetrius and they both awake to find themselves in love with Helena, and pursue her. She thinks they are trying to humiliate her and quarrels with them. But Puck adjusts this finally by making them believe they had been dreaming. Another trick he plays is to change the head of Bottom (James Cagney), one of the artisans, to that of a jackass and then have the Fairy Queen fall in love with him. This pleases the Fairy King who had quarreled with the Queen and wanted to punish her. Finally that, too, is fixed and the Queen and King are reconciled. The artisans give their play for the Duke, after his marriage to Hippolyta (Veree Teasdale).

The adaptation is by Charles Kenyon and Mary McCall, Jr. It was produced by Max Reinhardt and directed by William Dieterle. In the cast are Joe E. Brown, Ian Hunter, Grant Mitchell, Hobart Cavanaugh, Hugh Herbert, and others.

Suitable for all. *Class A.*

"Spanish Cape Mystery" with Donald Cook and Helen Twelvetrees

(Republic, Oct. 17; running time, 73 min.)

A good murder mystery melodrama. The production is excellent. It is fast-moving, has comedy relief, and holds the spectator's attention throughout. The fact that one suspects several persons intensifies the interest one has in the outcome. The solving of the plot is worked out in a logical manner. One is held in tense suspense in the closing scenes because of the danger to Miss Twelvetrees (heroine), who had risked her life to act as a decoy in order to help Donald Cook, the detective, trap the murderer. There is romance between Twelvetrees and Cook, but it is incidental.

The plot was adapted from the novel by Ellery Queen. Albert DeMond wrote the screenplay. Lewis D. Collins is the director and M. H. Hoffman the producer. In the cast are Berton Churchill, Betty Blythe, and others.

Because of the murders it is hardly suitable for children, adolescents, or for Sunday showing. Suitable for adults. Suitability, *Class B.*

"A Feather In Her Hat" with Pauline Lord, Basil Rathbone and Louis Hayward

(Columbia, Oct. 12; time, 71 min.)

If Columbia had been a little more careful in the treatment of this story they would have had an excellent picture. As it stands it is just fairly appealing entertainment, with capable performances. A touching situation is the one in which Pauline Lord tells Louis Hayward he is not her son, and asks him to leave her home to mix with better people and acquire the manners of a gentleman. The situation in the closing scenes where Miss Lord, dying, confesses to Hayward that he is her son and that she had concocted the story so as to induce him to become a gentleman should stir one's emotions. Hayward's loyalty and devotion to Miss Lord, and his desire to live with her even after she urges him to go, awakens the sympathy of the spectator. Miss Lord, too, is a sympathetic character because of her willingness to sacrifice herself for the sake of her son. The romantic interest is incidental. The accents of the characters and the background are typically British:—

Hayward is shocked when Miss Lord tells him that she is not his mother, and that his parents had been society people. She turns over to him one thousand pounds presumably left with her by his parents. Basil Rathbone, Hayward's tutor, tells him that he will help him find his mother; they go through some of Miss Lord's old papers and discover a batch of letters that had been sent to her by Billie Burke, a one-time famous actress. They decide that she must be Hayward's mother. Hayward, by pretending that he was looking for lodgings, calls at Miss Burke's home, where he finds her living with her husband and step-daughter, Miss Barrie. They are in straitened circumstances and welcome Hayward as a boarder. Hayward writes a play for Miss Burke for her return to the stage and it is successful. Miss Lord had sold her business to finance the play and is overjoyed at its success. She had been warned that she had a bad heart condition but did not heed the doctor's advice. She collapses and Hayward is called to her bedside. She confesses that she really is his mother, and then dies. Although Hayward is heartbroken at her death he is happy to know that she was his mother. He is comforted by Miss Barrie, with whom he is in love.

The plot was adapted from the novel by I. A. R. Wylie. The screenplay was written by Lawrence Hazard. Alfred Santell directed it.

Suitable for all. Suitability, *Class A.*

"Metropolitan" with Lawrence Tibbett and Virginia Bruce

(20th Century-Fox, Nov. 8; running time, 79 min.)

The baritone voice of Lawrence Tibbett is divine, but he is so unromantic that whatever is gained by the former is almost lost by the latter. His singing in this picture of arias from different operas is excellent, but the story is trite. The theme that deals with artists, in this instance operatic singers, trying to gain recognition, and gaining it after many heartbreaks, is not new. This one does not possess any novelty; it was employed for the purpose of building on it a story to fit the talents of Mr. Tibbett. He sings the Toreador song from "Carmen," the aria from "Barber of Seville," the Prologue from "Pagliacci," "The Road to Mandalay," the negro spiritual "Glory Road," and others. These should please all cultured picture-goers:—

Alice Brady, a middle-aged operatic diva who had seen her days, still thinks she has a great voice and when she fails to make the Metropolitan Opera Company believe her she decides to start an opera company of her own. She is so delighted with Tibbett's voice when she accidentally comes upon him that she engages him; he had left the Metropolitan Opera because he was given only minor roles when he believed that he could take important roles. What Miss Brady really wants is Tibbett, to make love to her; and when she is unsuccessful, because he is in love with Virginia Bruce, a soprano, she withdraws her financial support. Tibbett is despondent at the turn of affairs when Miss Bruce comes through with a big check. She reveals to him the fact that she is the daughter of very wealthy parents, but she was so tired of idle life that she wanted to work her way up, not through her money, but through her ability. The opera is given and Tibbett is acclaimed by the public. Tibbett and Miss Bruce become engaged.

The story is by Bess Meredith, the screen play by Bess Meredith and George Marion, Jr., and the direction by Richard Boleslawski. Darryl Zanuck produced it. Cesar Romero, Thurston Hall, Etienne Girardot, George Marion, Sr., and others are in the supporting cast.

Suitable for the entire family. *Class A.* A class picture.

"Confidential" with Donald Cook and Evalyn Knapp

(Mascot, Oct. 16; time, 65 min.)

A good program action-melodrama. It is a "G-Man" story in which the action is fast, holding one in suspense. Comedy is provoked by the stupidity of Warren Hymer, a racketeer, who, without realizing it, is instrumental in bringing Donald Cook, a Federal Agent, to the headquarters of the chief racketeer. The closing scenes are particularly exciting; there the gangsters discover the identity of Cook, whose life is thereafter in danger. The manner in which Federal Agents round up the gangsters offers some thrills. The romance is pleasant:—

Cook and his pal are assigned to round up a gang of racketeers. The pal is killed. This disheartens Cook, who wants to resign. His chief tells him that they have clues pointing to the murderer. Cook forgets about resigning and sets about getting the facts. He poses as a racketeer, gains admittance to the gang, and his work progresses. He falls in love with Miss Knapp, the racketeer's bookkeeper. His identity is discovered by J. Carrol Naish, the racketeer who had killed Cook's pal; he attempts to kill Cook, too. The timely arrival of the police and federal men prevents it. The gang is rounded up. Cook, to his regret, finds out that the chief of the gang is none other than the father of an old college chum, who, having been mistaken by Naish for a Federal Man, is shot and killed by him. Miss Knapp and Cook marry.

The story is by John Rathmell and Scott Darling and the screenplay by Wellyn Totman. Edward L. Cahn is the director and Nat Levine the producer. In the cast are Herbert Rawlinson, Theodore Von Eltz, and others.

Hardly suitable for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"Three Kids and a Queen" with May Robson and Henry Armetta

(Universal, Oct. 28; running time, 90 min.)

Very good! It directs deep human appeal, provokes hearty laughs, and the acting by the entire cast is fine. The story is somewhat novel and holds one's attention throughout. Henry Armetta, as the excitable barber who lives in fear that he will be convicted of a kidnapping charge when May Robson is found in his home, provokes hearty laughs, particularly in the situation where he berates his family for having brought Miss Robson to their home. Human interest is aroused by the affection that develops between Miss Robson and Armetta's adopted children, and the situation in which the young crippled son kisses her and calls her grandmother will bring tears to the eyes. The closing scenes are exciting and hold one in tense suspense; they show Miss Robson in danger, because she had been kidnapped, and Frankie Darro as her rescuer:—

Miss Robson, considered the richest woman in the world, is thrown from her carriage while out riding in the park when the horses run wild. She is picked up by Frankie Darro and his two adopted brothers and taken to their home, in the rear of the barber shop owned by Armetta. The newspapers print stories that she had been kidnapped and Armetta pleads with her to leave, but she refuses. She is determined to outwit Hale Hamilton, her nephew, who had been trying to have her declared incompetent so that he might control her fortune. In time the family grows very fond of her and she is happier with them than she had ever been. She patches up a quarrel between Charlotte Henry and Darro and tells them not to make the mistake she had made in sending her sweetheart away and living an empty life thereafter. A group of gangsters, headed by John Miljan, find out that she is living with the barber and kidnap her. They plan to kill her after collecting a million dollar ransom. They are thwarted through the clever thinking of Darro, who went to the police for assistance. He is shot by the gangsters but recovers. Hamilton is successful in having Miss Robson put in an institution. Armetta and his family start court proceedings for her release and they are successful. She is put in their custody, and this brings joy to her and the children.

The plot was suggested by a story by Harry Poppe, Chester Reccroft and Mary Marling. Barry Trivers and Sam Ornitz wrote the screenplay. Edward Ludwig directed it and Ben Verschleiser produced it. In the cast are William Burrud, Herman Bing, Lillian Harmer, and others.

Despite the kidnapping, the picture is suitable for all. *Class A.*

"The Three Musketeers" with Walter Abel, Paul Lukas and Margot Grahame

(RKO, Oct. 25; time, 96 min.)

Very good costume entertainment. It has almost everything the average picture-goer enjoys—romance, adventure, comedy, and fast action; and it holds one's attention throughout. Walter Abel, who plays the part of D'Artagnan, is not dashing enough for the role. The first half is concerned more with the introduction of the characters, and the establishing of the romantic nature of the Musketeers; it has pleasant comedy, which is provoked by the Musketeers, who, at the least provocation, challenge offenders to duels. The second half, however, is thrilling, holding one in tense suspense until the very end. The bravery of Abel and of his three Musketeer friends and their willingness to risk their lives for each other are inspiring.

The story revolves around the plot of Cardinal Richelieu and De Rochefort to disgrace the Queen of France and bring about her ruin. They knew that she was in love with the Englishman, the Duke of Buckingham, and that she had given him her famous diamond brooch which he was to keep in his possession as a pledge that there would be no war between France and England. The King orders the Queen to attend a banquet which was to be given in eight days, and to wear her brooch. Constance, the Queen's attendant, knowing that her failure to do so would mean banishment, pleads with D'Artagnan, whom she had met and fallen in love with, to get the brooch back. De Rochefort puts many obstacles in D'Artagnan's way, but, with the help of his Musketeer friends, he recovers the brooch from Milady de Winter, an agent of De Rochefort's, who had stolen it from the Duke of Buckingham, whom she had killed. D'Artagnan brings it to the Queen in time for her to wear it at the banquet. He presents proof to the King of De Rochefort's treachery. The King makes him a Musketeer, because of the bravery he had displayed, and gives his consent to the marriage of D'Artagnan and Constance.

The plot was adapted from the novel by Alexander Dumas. The screenplay is by Dudley Nichols and Rowland V. Lee. Mr. Lee directed it, and Cliff Reid produced it. In the cast are Heather Angel, Ian Keith, Moroni Olsen, Onslaw Stevens, Rosamond Pinchot, and others.

Suitable for all. *Class A.*

"His Night Out" with Edward Everett Horton and Irene Hervey

(Universal, Nov. 4; running time, 72½ min.)

A good entertainment. There are so many comical situations, that one is kept amused throughout. The second half, besides being laugh provoking, is exciting; there Horton innocently outwits a gang of criminals, who had stolen bonds from his employer, for which theft he was being blamed. The gangster angle does not make the picture demoralizing since it is treated in a comical vein:—

Horton, a meek employee in the office of Robert McWade, imagines he is afflicted with many diseases. At the insistence of Irene Hervey, a fellow-worker who loves him, he goes to see a doctor, not knowing that the man was a quack. He believes the doctor when he tells him that he has but three months to live unless he undergoes a series of treatments. Valuable bonds are stolen from the safe in McWade's office and McWade accuses Miss Hervey of the theft because she was the only one who knew the combination. Horton, thinking that Miss Hervey was guilty, and believing that he had only three months to live, assumes the blame and is sent to prison. The real criminals cannot understand why Horton had "confessed" to the theft and decide to question him. They bail him out and then take him to their hideout. They think Horton was assuming an innocent manner just to fool them. They undress him and lock him up. Eventually Horton escapes, wearing the leader's suit; and he does not realize that the bonds are sewed in the jacket. The discovery is finally made by the police and Horton is acclaimed as a hero. He is happy to find out from Miss Hervey, who had investigated the quack, that he is a healthy man. Horton asserts himself with McWade. Horton and Miss Hervey plan to marry.

The story is by Charles Christensen, and the screenplay by Doris Malloy and Harry Clark. William Nigh is the director and Irving Starr the producer. In the cast are Lola Lane, Billy Burrud, Jack LaRue, and others.

Suitable for all. *Class A.*

SUBSTITUTION FACTS: According to the work sheet this was to have been based on the play by Henry Irving Dodge; it is, therefore, a story substitution. But since it is a good picture no exhibitor can afford to refuse it.

Since the Capra pictures are director productions and can be identified by the contract holders only if they should be produced by this director, those who hold 1934-35 contracts will be entitled to receive, in the opinion of this paper, the first Capra picture that will be produced between now and October 31, 1936.

I doubt whether Columbia will deliver to the 1934-35 contract holders the next Capra production without a court fight. If it does not, then the exhibitors have only one means by which they can compel Columbia to respect the contractual rights of the exhibitors: in the matter of purchase of pictures.

Send your notice by registered mail.

MORE ABOUT "BARBARY COAST"

In last week's issue I stated that "Barbary Coast" is not a very good picture. The following is a review published by *Time*, one of the most reputable magazines in the United States:

"Barbary Coast (Samuel Goldwyn) is a gas-light and 'hoss'-pistol melodrama of San Francisco in the gold-rush days, written by Ben Hecht and Charles MacArthur, directed by Howard Hawks, acted by Edward G. Robinson, Miriam Hopkins and Joel McCrea.

"That it somehow fails to justify expectations is due largely to the fact that the story, about an underworld tsar who constitutes himself protector of a lady croupier in his gambling house and then shows that his heart is in the right place by giving her up when she falls in love with a mealy-mouthed young prospector, is a painfully uninspired bit of hackwork. That the picture, nonetheless, manages to be an intermittently lively and entertaining period piece is due partly to Howard Hawk's skillful direction, partly to a fine characterization of a frowsy wharf-rat by Producer Goldwyn's latest discovery, Walter Brennan. Good Shot: Edward G. Robinson incredulously examining the corpse of his henchman (Brian Dunlevy), hanged by the Vigilantes."

THE TESTIMONIAL SUBSCRIPTION COMMITTEE

Some friends of mine have organized, as every one of you no doubt knows by this time, a testimonial subscription committee the purpose of which is to induce subscribers of HARRISON'S REPORTS either to obtain new subscriptions for me or to renew their subscriptions for a long term—anywhere from one to five years—so that I might be enabled to repay the \$5,000 I was compelled to borrow when I settled in full the judgment Gabriel Hess, attorney for the Hays association, obtained in the Supreme Court in this city as a result of a technical error I made libelling him. The details of this matter were published in the September 28 issue. These friends requested Mr. Fred Hawley, of Motion Picture Directory Co., of 1071 Sixth Ave., New York, to act as chairman.

Fred Hawley is an old friend of mine, as old a friend as is HARRISON'S REPORTS. As a matter of fact Mr. Hawley, from the financial point of view, has had as much to do with the success of HARRISON'S REPORTS as I myself, for when I first started the paper my capital was small and I would have been compelled to suspend publication had it not been for the credit Mr. Hawley extended to me for more than one year. He did my circularizations on credit.

This statement is made in answer to many of my loyal subscribers who have asked me to tell them who Fred Hawley is. He is always ready to go to bat for me.

BLUNDERS IN STORY TREATMENT

"A Feather In Her Hat," Columbia: This picture could have been great if the production department of Columbia had recognized the story's real value and placed it in the hands of a scenarist fitted for treating stories of this type. And the cost would not have been greater.

For instance, how much more sympathy Miss Lord would have won had the scenarist taken pains to acquaint the audience with the fact that she was the boy's mother!

With such a treatment, the spectator would have been moved all along by her self-sacrificing.

The difference it makes when the audience is allowed to know may be realized by comparing the outstanding situations in "Rosita" (with Mary Pickford), directed by Ernst Lubitsch for United Artists in 1923, and "Spanish Dancer," (with Pola Negri), directed by Herbert Brenon for Paramount the same year. Both pictures were founded on the same story.

In both pictures the King finds out that his mistress (heroine) was in love with a young man, whom she has been receiving secretly; in both pictures the King had the young man arrested and orders that he be shot; in both pictures the heroine induced the King to pardon him, and in both pictures the King countermanded the pardon.

But in "Rosita," Mr. Lubitsch had one of the courtiers inform the heroine that the King had countermanded the pardon, and that her lover was to be shot just the same, whereas Mr. Brenon did not have his heroine know about this. The result was that when the heroine in "Rosita" heard the shot, fired on the other side of the wall she was passing, she wilted, because she thought her lover had been shot, and the audience shared her grief, whereas in "Spanish Dancer" the same shot meant nothing to the heroine—it was just one of dozens of other similar shots.

The shot in "Rosita" meant something; the shot in "Spanish Dancer" meant nothing. And all this because in "Rosita" the director took the audience, as said, into his confidence, whereas in "Spanish Dancer" he did not.

"Midsummer Night's Dream," Warner Bros.: We should admire the courage of Warner Bros. in undertaking to produce this picture. Those who have the courage to express their opinion say that, if the name of Shakespear were to be left out, the picture would prove a great flop, for it is boresome, being a fantastic thing, regardless of the fact that the production, from the point of settings, atmosphere, direction and acting, is the best the industry has ever seen. But with the name of Shakespear attached to it, the financial tale that will eventually be told will, no doubt, be different. The true lovers of the works of Shakespear will no doubt love the film to their hearts content, many of the others will say that they like it so that they might not be looked down upon as not appreciating art, and there will be some who will say that they were bored.

As to its commercial possibilities, when one takes into consideration the publicity that this picture has received and the praises that have been heaped upon it (being a newspaper critics' picture,) will help draw many of those who know little about Shakespear. These numbers, added to the numbers of students of colleges, high schools, and public schools, the majority of whom will, no doubt, go to see it, should not only bring back the cost but should leave also a profit. Besides, a picture such as this will be shown for years to come. And in the long run Warner Bros. should make a handsome profit.

The danger to the industry, however, will not be due to the production of this picture but from a possible rush of other producers to reproduce more Shakespearian plays; for recently there was a talk in the trade press of other producers' following the Warner Bros. lead.

Let the industry beware! Even if this picture were to make a success, it would not mean that every Shakespearian play will make a success when put into pictures. There will be disillusionment if such an idea should become prevalent.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "A Feather in Her Hat," "The Great Air Mystery," "In Old Kentucky," "The Live Wire," "Moonlight on the Prairie," "Music Is Magic," "Swedenhielms," and "The Trails of Adventure."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Front Page Madness," "Hands Across the Table," "The Morals of Marcus," "The New Adventures of Tarzan," "Transatlantic Tunnel," and "Two Sinners."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, NOVEMBER 2, 1935

No. 44

IT CAME—IT SAW—IT WENT!

The Congressional Committee, Congressman Sirovich chairman, which came to New York to probe into the patent pools and cross-licensing agreements and to find out whether any lobbying has been done either by the electrical companies or by the producers, dropped the investigation after examining one witness (Sidney R. Kent), on the ground that further testimony would be repetitious. In the anteroom at the time were waiting Will H. Hays and others, subpoenaed for examination.

If there has ever been a more heartless waste of public money on investigations it is difficult for one to know it. Mr. Kent had given Mr. Sirovich the best lead any committee could ever expect when he said that one of the Hays association's functions is to watch for "adverse legislation." An examination of Mr. Hays and of his books would have disclosed to him information that would not have been "repetitious." Thus he would have been able to render a great service also to another Congressman—Samuel B. Pettengill, of Indiana, who is up against the most systematic lobbying by the Hays association and by the individual producers in his efforts to have his bill enacted into a law.

What Congress should really do when it reconvenes is to appoint a committee to examine Mr. Sirovich to find out why he had engaged as attorneys for the House Committee men who were connected with litigation against the electrical companies, why he failed to follow up the lead Sidney Kent gave him, and why he refrained from examining Will H. Hays, who waited in the anteroom for one and one-half hours.

NOW THAT FRANK CAPRA HAS BEEN SIGNED UP BY COLUMBIA!

A statement to the trade journals, issued by Columbia on October 25, informs the motion picture industry that Frank Capra, the Columbia director, has renewed his contract with Columbia, and that the first picture he will produce under his new contract will be "Opera Hat," a story by Clarence Buddington Kelland, with Gary Cooper starring.

Now that Frank Capra will stay with Columbia, there will be no excuse for Columbia not to deliver the Capra picture it owes to the 1934-35 contract holders.

That "Opera Hat" is a 1934-35 picture may be evidenced by the fact that Columbia announced it as such a few weeks ago.

HARRISON'S REPORTS feels that Columbia will

profit much more if it should deliver "Opera Hat" or the first picture Capra will produce hereafter, than if it were to withhold it from the exhibitors. It will be difficult for it to justify its unwillingness to deliver it, for it now has Capra under contract and there is plenty of time for him to finish a picture for the 1934-35 contract holders before beginning the production of pictures for the 1935-36 contract holders.

WHAT? NOT LOBBYING?

At the recent hearing of the House Committee on Patents at the Fifth Avenue Hotel, in New York, for the purpose of investigating the pooling and cross-licensing of patents, Representative Matthew Dunn, from Pennsylvania, put the following questions to Mr. Kent, the only member of the motion picture industry to be interrogated (Mr. Kent's replies are given alternately):

"How much money does your corporation spend to lobby in Washington?"

"So far as I know, I have not spent any money down there for Fox Films."

"You say you did not! That may be true. But does your company spend anything?"

"Not that I know of!"

"Well, how are you people so successful in keeping legislation from being enacted which we believe is going to be of benefit to the people? How is that done?"

"I think you could answer it better than I, Congressman!"

"Do you want to know my answer? My answer is that the corporations spend gigantic sums of money for that purpose."

"I am under oath, and I say we don't!"

When Mr. Kent was asked whether his company contributes anything for the upkeep of the Hays association, he replied that it contributes \$100,000 a year, and that the amount each company contributes is based on a formula "known only to Mr. Hays." He estimated that the total contributions to the Hays association amount to about \$600,000 a year. (Evidently he did not count in this sum the "special fund.")

When he was asked what does the Hays association do for the money it gets from the producers, Kent gave in his reply "watching for adverse legislation" as one of its various functions.

Sidney Kent said that he was under oath to tell the truth.

"Way Down East" with Rochelle Hudson and Henry Fonda

(*Twentieth Century-Fox, Oct. 25; time, 84 min.*)

This has been given an excellent production, but it is hardly the type of entertainment that the picture-goer of today is interested in; the story is old-fashioned and outmoded. Its appeal, if any, will be directed mostly to women. In spite of the fact that a few changes have been made in the plot as well as the characterizations (the villain sacrifices his life to save the heroine), it still is somewhat unpleasant because it revolves around a sordid theme—the seduction of a young girl, and the meanness and pettiness of those who have a distorted sense of righteousness. The best part of the picture, and incidentally the only part with any action, is the closing scenes where the heroine is caught on the river just as the ice breaks and is nearly swept to her death in the rapids. Comedy is provoked by the antics of the quaint country characters, but this is not novel. The love interest is romantic; and one feels deep sympathy for both the hero and the heroine:—

The heroine is employed by the hero's parents to help in the house work on their farm. The hero falls in love with her and proposes but she tearfully tells him that she cannot marry him. Margaret Hamilton, the town gossip, finds out that the heroine had lived in a town nearby where she had given birth to a baby, who had later died, and that no one had ever seen her husband. She tells this to the hero's father, who investigates the matter, and then denounces the heroine. She tells them that she had been an innocent girl, tricked by the promises of the villain, the same man who was paying court to their niece, and who was their guest at dinner that very evening. The hero jumps at the villain and in the excitement that follows the heroine runs away. A search is started for her and the villain finds her helpless on the floating ice. With the help of the hero, he saves her, but he drowns. The heroine is forgiven and marries the hero.

The plot has been adapted from the play by Lottie Blair Parker. Howard Estabrook and William Hurlburt wrote the screen play. Henry King is the director and Winfield R. Sheehan the producer. In the cast are Russell Simpson, Slim Summerville, Spring Byington, Edward Trevor, Andy Devine, Astrid Allwyn, and others.

Because of the reference to the betrayal exhibitors will have to use their own judgment about showing it to children or adolescents. Harmless for adults. Suitability, *Class B*.

"Transatlantic Tunnel" with Richard Dix, Leslie Banks and Madge Evans

(*Gaumont-British, Oct. 27; running time, 94 min.*)

This is good mass entertainment. Not only is the story novel, but the production is extremely lavish and imaginative. The settings are huge. Although the theme—that of building a transatlantic tunnel linking England with America, is fantastic, it has been produced with such skill that it becomes realistic; one feels as if one is watching the actual construction of such a tunnel. The whole idea will prove fascinating, because of the mechanical devices used. Since the action is supposed to take place many years from now, it is of further interest for novel ideas are used, such as television in homes in place of telephones. The scenes depicting the undersea volcano, which kills many men at work, are saddening but thrilling. Human interest is awakened because of the suffering of Madge Evans, Richard Dix, and others, who sacrifice their own happiness, even risking their lives, for the sake of completing the work. The scenes in which Dix, during an explosion, is forced to close the door of a particular section so as to save the other workers, even though he know his own son would die in the enclosed section, will stir the emotions. George Arliss and Walter Huston appear in two different spots as the Prime Minister of England and the President of the United States respectively.

In the development of the plot Miss Evans, who had contracted a disease and become blind while working in the medical section of the tunnel in England, refuses to let Dix, her husband, who was visiting in New York, know of her affliction. Thinking that he is in love with Helen Vinson, the daughter of his financial backer, she does not want to stay in his way; she feels further that she might interfere with his work. She leaves home and takes her son with her. When Dix returns he demands that his best friend Leslie Banks tell him where Miss Evans is, but Banks, following Miss Evans' instructions, refuses. This

leads Dix to believe that Miss Evans had left him for Banks and he breaks his friendship with him. After many years of heartaches, setbacks, and disasters which take many lives, the tunnel is completed. The death of their son brings Dix and Miss Evans together. He is shocked to find that she is blind; he promises to devote all his time to her.

The plot has been adapted from the novel by Bernhard Kellermann. The screenplay is by Kurt Siodmak and the direction by Maurice Elvey. Others in the cast are C. Aubrey Smith, Basil Sydney, Henry Oscar.

Suitable for all. *Class A*.

"Hands Across the Table" with Carole Lombard, Fred MacMurray and Ralph Bellamy

(*Paramount, Nov. 18; running time, 79½ min.*)

Excellent entertainment! It is so well acted, that it should entertain all types of audiences. It is a breezy comedy, with human interest, and although one of the situations is somewhat suggestive it is not offensive. The most comical situation is that in which MacMurray, scantily dressed, frightens away a friend of Miss Lombard's, who had called to take her out, by telling him that he is Miss Lombard's husband. Ralph Bellamy awakens sympathy by his kindness towards Miss Lombard. The romantic interest develops in the manner hoped for by the spectator:—

Miss Lombard, a manicurist, intent on marrying only for money, meets and falls in love with MacMurray, of a socially prominent family. She thinks he is wealthy, but is amazed to find out that his family is broke, and that he is about to marry a wealthy girl because he felt that he, not being suited for work, had to marry money. He gets drunk the night he is to sail for Bermuda for a vacation prior to his marriage and misses his boat. He asks Miss Lombard to permit him to stay on at her apartment for the week he is supposed to be away; she agrees to this because he had spent all his money on her in one evening. MacMurray falls in love with her and tells her so, but she refuses to respond, telling him they are not for each other; he leaves. Ralph Bellamy, a wealthy client of Miss Lombard's, crippled by an aeroplane accident, falls in love with her and plans to ask her to marry him. But he is disappointed, for on the day he had set to ask her she tells him of her love for MacMurray and weeps over the fact that MacMurray was going to marry his wealthy fiancée. But it all ends happily: MacMurray gives up his fiancée, asks Miss Lombard to marry him, and decides to look for a job.

The story is by Vina Delmar, the screen play by Norman Krasna, Vincent Lawrence and Herbert Fields, and the direction by Mitchell Leisen. E. Lloyd Sheldon is the producer. In the cast are Astrid Allwyn, Marie Prevost, Ruth Donnelly, Edward Gargan, and others.

Although there is nothing immoral in the picture some church people may object to the fact that a young man spends the night in the room of a young unmarried woman particularly at the fact that in several of the scenes he is shown in his B.V.D.'s. Each exhibitor has to use his judgment, therefore, as to whether it is suitable for children, adolescents, and for Sunday showing, or not. Excellent for adults. *Class B* for religious neighborhoods, *Class A* for cosmopolitan centers.

"Wings over Ethiopia"

(*Paramount, October Special; time, 53 min.*)

An interesting travelogue of Ethiopia showing the lives, customs, and habits of the people, and the conditions of the country. The trip starts in Zurich by plane but once in Addis Ababa the plane has to be discarded. The rest of the trip is made with mules and on foot. In photographing the different sections of the country, the narrator gives a brief history of the tribe which inhabits that particular section. There are shown scenes of the homes, people, and of their customs—their dances and other rituals, and several interesting although harrowing incidents. One such incident is where a baby boy is shown being marked for identification by having razor lines cut on his cheeks. The picture ends with a talk by Haile Selassie, the King of Kings, concerning his plans in advent of war. The only reference to the tense situation in Ethiopia is at the beginning where a map is shown and the narrator points out the strategic spots in Ethiopia and the interests the different countries have there.

The direction is by L. Weschler and Praesens Film Co., Zurich is the producer. The photography is by E. Berna and the narration by Garnet Weston.

Suitable for anybody. Suitability *Class A*.

"Rendezvous" with William Powell, Rosalind Russell and Binnie Barnes

(MGM, Oct. 25; time, 94½ min.)

Excellent entertainment. It differs somewhat from the usual espionage pictures because of the comedy that has been injected into the plot. Patterned along the style of "The Thin Man," it is an entertaining combination of comedy, romance, and thrills, holding the spectator's attention throughout. Most of the laughs are provoked by Rosalind Russell's persistent interference in William Powell's work. The situation where Powell attempts to cross-examine Binnie Barnes, a spy, only to be interrupted by Miss Russell, who resented his interviewing any one so good-looking as Miss Barnes, is a sample. One feature that should interest most spectators is the system used in decoding enemy messages, as well as the manner in which the spies perform their work. The closing scenes are thrilling; there Powell and Miss Russell are trapped by the German spies and are about to be killed when they are saved through a clever trick of Powell's:—

Powell, a former newspaper reporter, enlists in the Army for active service in France. The day before he is to sail he meets and falls in love with Miss Russell, niece of the Assistant Secretary of War; and since she falls in love with him she betrays his confidence by telling her uncle that Powell is the man they had been looking for to work in the Intelligence Department in Washington formulating new codes, hoping in that way to keep him in Washington. Her plan works and Powell is prevented from going to France. He is extremely angry at first and enters into his work half-heartedly. But he becomes more interested as the work progresses and eventually is instrumental in uncovering all the group of German spies who had been intercepting all the messages sent out by the American War Department. After a thrilling experience in which they are both threatened with death by the German spies, he marries Miss Russell. Feeling that he had completed his work in Washington, he prepares to go to France; but he meets with disappointment, for Miss Russell, unable to part with him, again uses her influence to have him transferred to desk work in Washington.

The plot has been adapted from the novel "The American Black Chamber," by Herbert O. Yardley. The screenplay is by P. J. Wolfson and George Oppenheimer, and the direction by William K. Howard. Lawrence Weingarten is the producer. In the cast are Lionel Atwill, Henry Stephenson, Cesar Romero, and others.

Because of the affair between Binnie Barnes and Lionel Atwill, a married man, it is hardly suitable for children, adolescents, or Sundays. Excellent for adults. *Class B.*

"Bad Boy" with James Dunn and Dorothy Wilson

(Twentieth Century-Fox, Oct. 25; time, 55½ min.)

Fair program entertainment. It has human interest and holds one's attention mainly because of the sympathy one feels for James Dunn and Dorothy Wilson. There is not much action, most of the story dealing with Dunn's attempts to obtain employment in order to marry Miss Wilson. The fact that he is unable to find a position is not taken too seriously and so it does not depress the spectator. One of the funniest situations is where Dunn calls at Miss Wilson's home to meet her parents only to find that her father is the man with whom he had quarreled over a pool game. The closing scenes are fairly exciting:—

Dunn, who made his living by playing an expert game of pool, promises Miss Wilson that he will look for a job. Her parents forbid her to see him any more and she begs Dunn to marry her and to keep it a secret until he obtains employment. They do this and Dunn tries to find a position but is unsuccessful. One night Dunn receives a telephone call from his pal, a special patrolman, telling him that he had forgotten his gun, asking Dunn to bring it to the house he was guarding. Dunn arrives there to find his friend hound and gagged and gangsters attempting to kidnap a child from the home. Dunn is wounded by the gangsters but he shoots at them, puncturing a tire in their automobile and forcing them to stop. The child is saved and the gangsters are captured. Dunn receives a reward and a promise of a position. Miss Wilson proudly tells her parents of her marriage.

The story is by Vina Delmar, the screenplay by Allen Rivkin and the direction by John Blystone. Edward Butcher is the producer. In the cast are Louise Fazenda, Victor Kilian, John Wray, Luis Alberni, and others.

Suitable for all. Suitability, *Class A.*

"The Case of the Lucky Legs" with Warren William and Genevieve Tobin

(Warner Bros., Oct. 5; running time, 77 min.)

Fair entertainment. Followers of murder mystery melodramas may not find it exciting enough for their satisfaction, since the comedy is stressed more than the murder angle. The identity of the murderer is quite obvious; the spectator's attention is, however, held because of the fast action and the manner in which Warren William, the lawyer-detective, works out the solution. The amusing dialogue provokes hearty laughs. There are several situations that are comical, particularly the one in which Allen Jenkins, William's assistant, follows William into a steam room in a Turkish bath and cannot understand why he is so warm. The closing scene, in which William sets forth his findings, is done in a clever manner. The love interest is incidental:—

Patricia Ellis, despite the objection of her fiancé, Lyle Talbot, enters a "Luck Legs" contest and wins the prize of \$1,000. The sponsor of the contest runs away with the prize money and she follows him to the city in an effort to collect the money. She meets and rooms with Peggy Shannon, another victim of the scheming sponsor. William is engaged by Porter Hall, Miss Ellis' former employer, who was in love with her, to find out where Miss Ellis is living. William follows clues and goes to the hotel rooms of the crooked promoter; he finds him dead, stabbed with a surgical knife. He suspects both Miss Ellis and Miss Shannon, because they had visited the man's rooms, but they insist that they are innocent. Talbot is under suspicion, too, as the knife used for the murder belonged to him. Eventually William proves that Hall had committed the murder—he had stolen the knife from Talbot, intending to fasten the crime on him. In that way he could get rid of him and marry Miss Ellis. He is arrested. Miss Ellis marries Talbot.

The plot has been adapted from the novel by Erle Stanley Gardner. The screenplay is by Brown Holmes and Ben Markson. Archie L. Mayo is the director and Henry Blanke the producer. In the cast are Barton MacLane, Anita Kerry, Craig Reynolds, and others.

Not for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"One Thousand Dollars a Minute" with Roger Pryor and Leila Hyams

(Republic, Nov. 7; running time, 69 min.)

A pretty good farce. The theme (similar to "Brewster's Millions") will appeal to the masses because almost every person of moderate means dreams that at some time he will have enough money to spend in a lavish fashion, as Roger Pryor (hero) does in this picture. The audience is in sympathy with Pryor who, in order to earn \$10,000, has to spend \$720,000 in twelve hours on tangible objects that have no investment value. The action is fast and one is held in suspense throughout because it is not until the very last minute that Pryor is able to dispose of the last \$25,000. There are some excellent comedy situations which are provoked by Edgar Kennedy, a detective, pursuing Pryor whom he suspected of having committed a robbery. The romantic interest is pleasant.

In the development of the plot two millionaires enter into a wager—one saying that no man can spend \$1,000 a minute and the other that a man could spend such money; they set the time limit as twelve hours. Pryor, a newspaper reporter who had been discharged, is picked as the man to spend the money. It is agreed that if he should accomplish the feat within the set time he will receive \$10,000 reward. Edward Brophy is sent along with Pryor to see that he spends the money legitimately. Leila Hyams, Pryor's sweetheart, thinks that Pryor had done something desperate because she had quarreled with him, and joins Kennedy, a detective, in an effort to prevent Pryor from spending any more of the money. Pryor meets with an accident and is taken to the hospital. He still has \$25,000 to spend and at the last minute is able to dispose of it by purchasing radium which he gives to the hospital as a gift. He wins the \$10,000 and explanations follow. Miss Hyams forgives him.

The story is by Everett Freeman, and the screenplay by Joseph Fields. Aubrey Scotto is the director and Nat Levine the producer. In the cast are Purnell Pratt, William Austin, Herman Ring, and others.

Suitable for all. Suitability, *Class A.*

BREAKING FAITH WITH THE PUBLIC AND WITH THE EXHIBITORS

During the three and one-half weeks (August 21 to September 14) that "The Crusades" was shown as a roadshow picture at the Astor, this city, a trailer told the public that the picture would not be shown at popular prices for a year. The same statement was made in the newspaper advertisements. Evidently Cecil B. DeMille felt that the picture would last at the Astor at least six months.

The picture started its engagement at the Paramount, this city, at popular prices on October 18, or just about one month after it closed its engagement at the Astor.

The fact that Paramount broke its word to the public, however, is not the only offense; it has shown the picture from the opening time (11 a.m.) to 1 p.m. for 25 cents. In this manner, it has broken faith also with the exhibitors, to many of whom it has sold this picture at 50% of the gross receipts.

Though Mr. DeMille has spent more than one million dollars to produce it, "The Crusades" is not a big box office picture and it is not worth 50% of the gross receipts. The fact that it is selling it at 25 cents during the early matinees, which price is the same as that charged on program pictures, is an admission of the fact. The least Paramount could do, then, would be to readjust the contracts of those exhibitors to whom it has sold it at 50% of the gross receipts.

CORRECTION OF TYPOGRAPHICAL ERROR IN EDITORIAL ABOUT "TOP HAT"

In the sixth line, counting from the bottom up, of the first paragraph in the second column of the editorial "New Facts about 'Top Hat,'" which appeared on the front page in last week's issue, the phrase "does alter the facts" should read "does not alter the facts."

The context of the matter is, however, such that the reader will readily see that "does not alter the facts" was meant, even without this correction.

"WAY DOWN EAST" A FLOP IN LOS ANGELES

Under the heading "Remakes Headaches," the October 21 issue of *Daily Variety*, published in Hollywood, says the following about "Way Down East," the Twentieth Century-Fox picture, which the Home Office of this company, according to the impression it created recently, intended to roadshow at high prices:

"Remakes seem to be headaches . . . Public has a great memory for titles. Even if they did not see a picture in silent days, or if it were made in early days of sound, they sort of shy away saying 'we want nothing shopworn.' Best example, locally at least is bust at State and Chinese on 'Way Down East,' which was made as a silent in 1920, reissued in 1931, and now comes again in 1935. It's long

lapse of time since pic. was first shown, but audience just hear that something has been done before, know its plot contents, and take it on themselves to pronounce it obsolete without giving it the once over. . . ."

The fact that "Way Down East" has flopped in Los Angeles bears out the prediction the *Forecaster* service made long before the picture was put in production. The forecast said that the material was old-fashioned and hardly in keeping with the taste of the present-day picturegoers.

GEORGE BANCROFT TO BE GIVEN ANOTHER CHANCE

Of the cases of popular actors whose drawing powers have been killed by poor story material, no other case has been more cruel than that of the killing of the drawing powers of George Bancroft. For years Mr. Bancroft was the idol, not only of the old but also of the young.

In "Scandal" he was presented as a scoundrel. In "Elmer and Elsie" he was a dunce. In "Blood Money" he was a usurer. In "The World and the Flesh" he was presented as a dirty-looking Russian, member of a steamship crew, and at one time he is shown coming out of the cabin where he had seduced the heroine adjusting his trouser belt.

It is hard to conceive of business men possessing a bonanza and destroying it. That is exactly what has happened with this fine actor, whose manliness in previous pictures had made him the idol of little boys. And that is what has happened with many other artists, whose popularity would have been maintained, or at least extended by several years, with proper story material.

Columbia has announced that it has engaged Mr. Bancroft, and that it is going to give him the hero's part in Harold Shumate's story, "Hell Ship Morgan." I don't know what sort of story it is. Its title, however, indicates that it is a he-man story, such as would fit Mr. Bancroft's particular talents. If the hero's part is sympathetic, there is a chance of bringing Mr. Bancroft back. And how sadly this industry needs box-office actors!

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Affair of Susan," "Der Strabenfanger Von Warschaw," "The Eagle's Brood," "Fighting Caballero," "Frueblings Maerchen," "Green Is the Meadow," "His Fighting Blood," "The Last Days of Pompeii," "Man of Courage," "Metropolitan," "The Rainmakers," "Social Errors," "Stormy," "The Three Musketeers," and "Tumbling Tumbleweeds."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Camille," "Murder at the Glen Athol," and "Rendezvous."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher,
P. S. HARRISON, Editor
Established July 1, 1919
Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, NOVEMBER 9, 1935

No. 45

LET US HAVE EITHER THE PETTENGILL BILL OR FEDERAL CENSORSHIP

According to the house organ of the Hays association, Mr. Hays has banned all picture stories that portray the activities of American gangsters in violent conflict with the law.

By an agreement among the members of that association, effected through the offices of Will H. Hays, the following provision is to be taken into consideration by the Administrator of the Production Code:

"Crime stories are not to be approved when they portray the activities of American gangsters armed in violent conflict with the law or law enforcement officers."

But the following pictures have been exempted from this prohibition:

"King Solomon of Broadway," "Three Kids and a Queen," "Killers on Parole," Universal; "She Couldn't Take It," "Panic on the Air," "Last Call for Love," Columbia; "We're Only Human," "It Happened in Hollywood," "Green Shadow," RKO; "Mary Burns, Fugitive," "Guns," Paramount; "Petrified Forest," "Dr. Socrates," "Special Agent," Warner Bros.; "Whipsaw," "The Killer," MGM; "Confidential," and "Waterfront Lady," Mascot.

A few of these pictures have already been produced and some of them are harmless. But most of them are now in production and this paper cannot say whether any of them are harmful or not.

But how about the gangster pictures that are now playing? What prompted Mr. Hays to compel the members of his association to agree to the banning of all crime stories where the American gangsters come in conflict with either the law or law enforcement is, no doubt, the pressure outside forces have brought to bear on him. For instance, the Legion of Decency, particularly the Chicago council! And the Legion of Decency was undoubtedly prompted to exert pressure on him by the many demoralizing gangster pictures that have been released since Warner Bros. put out "G-Men."

If such is the case, then Mr. Hays admits by implication that those pictures proved demoralizing; otherwise he would not have taken such an action. Why, then, does he not induce the members of his association to give each exhibitor the right either to play or to reject any of the pictures now playing that may, in his opinion, prove harmful to the people of his community?

And how about the pictures in which the villainous characters are shown deliberately planning murders and are shown carrying out their plans, such as, Columbia's "Air Hawks"? Will any thought be given to pictures of this type?

The Hays Production Code has been in operation fully sixteen months; but the production of demoralizing pictures has not been discontinued. This is an indisputable proof that the system is not working right, and that a new system is necessary. The Pettengill Bill, introduced in the House of Representatives at its last session, will furnish the means by which the selling of demoralizing pictures will be discontinued, for it will make it possible for each exhibitor to reject the pictures that are unsuitable to the people of his community by giving community leaders a voice in the type of entertainment he should select. If this bill were now a law, each exhibitor would be able to reject all pictures if they should happen to be of the type Mr. Hays has banned from production.

Mr. Hays is now the censor for the picture entertainment furnished to the American public. He is not responsible to the American people but to his employers. If we are going to have censorship, the kind that effects a practical monopoly for the big producers, then let us have real censorship, controlled by law instead of by the purse.

Let there be either the Pettengill Bill or Federal censorship!

HOW THE ZANUCK PICTURES MAY BE DISTINGUISHED FROM THE OTHERS

An exhibitor has written to me asking me whether "Navy Wife" is a regular Fox picture or a Twentieth Century (Zanuck) picture. He has the Zanuck pictures under contract and he is in doubt even though the exchange has informed him that it is a regular Fox release.

According to production information received by this office, "Navy Wife," produced under the title "Beauty's Daughter," was made by Sol Wurtzel at the Western Avenue studio. It is, therefore, a regular Fox picture.

The twelve maximum or minimum Twentieth Century (Zanuck) features are distinguished from the others by the fact that they bear the name of Darryl Zanuck, as production supervisor, and Joseph Schenck, as the man who is presenting them. Consequently, if a pictures states in the introductory title "Presented by

(Continued on last page)

"I Found Stella Parish" with Kay Francis and Ian Hunter

(First Nat'l., Nov. 16; time, 84 min.)

This is a good human interest picture; it should appeal particularly to women. Kay Francis is finally given an opportunity to act in a "down to earth" drama, and she appears to better advantage here than she has appeared for some time. One feels deep sympathy for her because of her willingness to sacrifice herself for her child. But the most effective scenes are those in which little Sybil Jason appears. The situation in which she asks Ian Keith to find her mother will bring tears to the eyes. Another stirring situation occurs in the closing scenes, where mother and child see each other after a prolonged parting. The romantic interest is pleasant but incidental:—

Miss Francis, a popular stage star in London, leads a sheltered life, shunning publicity. Paul Lukas, her manager, tries to gain her confidence, but she refuses to disclose her secret. She appears in a new play and is acclaimed by the public. She promises to appear at a party given by Lukas. But a visit from Barton MacLane, who knew of her past, forces her to leave England without any further delay. Keith, sensing a good story for his newspaper, follows her, gains her friendship, and uncovers the story, which he wires to his London paper. The same day Miss Francis confesses her love for him and tells him of her past—she had been imprisoned for a crime she had not committed and her baby had been born in prison. Keith, upon learning the facts, tries to stop the story but it is too late. Miss Francis is disillusioned and refuses to see him. She sends her child away with her faithful nurse, determined not to see her again, so as not to cloud her child's life with her past. She sets out to make money, even descending so low as to appear in burlesque, so as to support her child from afar. Lukas, at the insistence of Keith, brings her back to London to star her in a play. She loses confidence because of the adverse publicity she was receiving, and is extremely nervous at the opening night. But when she sees her child in the box she is so overjoyed that her confidence returns; she is successful. She is reconciled with Keith, who had brought Sybil back to her.

The story is by John Monk Saunders, the screenplay by Casey Robinson, the direction by Mervyn LeRoy, Harry Joe Brown is the producer. In the cast are Jessie Ralph, Eily Malyon, and others.

Suitable for all. Suitability, *Class A*.

"False Pretenses" with Irene Ware and Sidney Blackmer

(Chesterfield, Sept 1; time, 64 min.)

Moderately amusing program fare. The plot is based on the deception perpetrated by Irene Ware, the heroine; for that reason, and also because of the fact that her main purpose is to ensnare a millionaire, one does not feel much sympathy for her. And the behavior of the other characters is not such as to awaken one's sympathy either. The closing scenes hold one in fair suspense; there the heroine's identity is discovered. The romantic interest is pleasant and ends as the spectator desires:—

Miss Ware induces Sidney Blackmer, a society man who had lost his fortune, to enter into a scheme with her. She feels that she is attractive enough to marry a millionaire, but she needs the clothes and introductions to the right people. She devises a plan whereby Blackmer is to sell stock in what she terms a "beauty preparation." With the money she could buy clothes and stop at good hotels, meet a millionaire, marry him, and then pay back the stockholders with a profit. Blackmer thinks it a good idea; the plan works. She meets several millionaires but the one who appeals to her is Russell Hopton. Betty Compson, a friend of Blackmer's, suspects that something is wrong and finds out the truth through a former suitor of Miss Ware's. Hopton denounces Miss Ware, believing she was having an affair with Blackmer. She had found out that he was formerly a bootlegger and in turn denounces him. Blackmer, realizing that Hopton and Miss Ware loved each other, tells Hopton the truth; he rushes out to buy up all the stock. He then proposes to Miss Ware who accepts him.

The story is by Betty Burbridge, and the screenplay by Ewart Adamson. Chas. Lamont is the director and George R. Batcheller the producer. In the cast are Edward Gargan, Ernest Wood, Herbert Clifton, and others.

Not for children, adolescents, or Sundays. Adult entertainment. Suitability, *Class B*.

"She Couldn't Take It" with George Raft and Joan Bennett

(Columbia, Oct. 20; time, 77 min.)

Just fair! The plot is the familiar one of the taming of a rich, selfish young lady and, with the exception of the closing scenes, moves somewhat slowly. George Raft awakens sympathy by his attempts to curb the eccentric behavior of Joan Bennett, her mother and brother; but they are unpleasant characters. For instance, Miss Bennett is rude and willful, resorting to a cheap trick to trap Raft and force him to pay over her inheritance—she arranges with a gang of criminals to kidnap her, demand ransom equivalent to her inheritance, and agrees to split it with them. The excitement in the closing scenes is provoked when Raft, with the help of the police, prevents the gangster leader from collecting the money and killing Miss Bennett. The mother is presented as a vain and selfish person, and the brother as a weakling. A very unpleasant scene is that in which Nolan, the gangster leader, kills Wallace Ford and then dumps his body in the roadway. The romance between Miss Bennett and Raft develops as one expects.

In the development of the plot Raft, a former bootlegger, and Walter Connolly, a millionaire, both inmates in prison indicted for failure to pay the proper income tax, become friendly. Connolly listens to Raft's words of advice as to how to curb his family. Connolly suffers a heart attack and, knowing that he was going to die, leaves a will appointing Raft sole trustee of his estate. Raft on finishing his term, immediately sets out to do the work Connolly assigned to him, but he finds the family antagonistic and unwilling to cooperate. He prevents Miss Bennett from marrying a fortune-seeking actor, puts the brother to work, and cuts down the mother's allowance. Miss Bennett, when threatened with death by gangsters with whom she had arranged to work out a scheme to get her inheritance from Raft, is repentant, and after she is saved by Raft confesses her love for him. This makes him happy for he, too, had fallen in love with her.

The story is by Gene Towne and Graham Baker, and the screenplay by Oliver H. P. Garrett. Tay Garnett is the director and B. P. Schulberg the producer. In the cast are Billie Burke, James Blakely, Alan Mowbray and others. (Coast review.)

Unsuitable for children, adolescents, or Sundays. Adult entertainment. *Class B*.

"It's in the Air" with Jack Benny and Ted Healy

(MGM, Oct. 11; time, 80 min.)

Good entertainment. It is a nonsensical farce; but it is fast-moving and comical, and keeps the spectator amused throughout. The funniest situation is where Jack Benny and Ted Healy make a stratosphere flight; Healy's nervousness and fainting fits should arouse hearty laughs. Many comical situations arise when Benny and Healy pose as a scientist and aviator respectively, winning the confidence of business men who finance their trip. The romantic interest is pleasant, and Benny's efforts to win his wife's respect awaken the spectator's sympathy:—

Benny and Healy, living by their wits, find themselves in trouble because of their failure to pay income tax. They are pursued by Nat Pendleton, an officer of the Revenue Department, but they evade him. Benny tells Healy he is through with shady business, and that he is going to California to win back his wife, Una Merkel, who had left him because she did not approve of his manner of living. By posing as aviators interested in making a stratosphere flight, they borrow a plane to take them to California. The fun starts when they are approached by a group of business men of California who, under the guise of patriotism, offer to finance the flight, their intention being to reap the benefits of the advertising they will receive. Benny, knowing nothing about balloons, decides to go through with the flight to win back his wife's love; and he insists that Healy go with him. They are successful, win the acclamation of the crowd, and also a large sum of money which their sponsors had paid them. Miss Merkel becomes reconciled with Benny.

The original screenplay is by Byron Lipton. Charles F. Reisner is the director and Harry Rapf the producer. In the cast are Mary Carlisle, Grant Mitchell, Harvey Stephens, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

"Forbidden Heaven" with Charles Farrell and Charlotte Henry

(*Republic, Oct. 5; time, 76 min.*)

Tiresome! It consists of seventy-six minutes of talk with absolutely no action. The story is implausible, and one loses interest in the outcome, in spite of the fact that the characters awaken sympathy. The comedy, which is provoked by Beryl Mercer and Fred Walton, both of whom give good performances, is amusing. The whole story, however, has been over-sentimentalized, particularly the closing situation in which Miss Mercer dies—this situation is long drawn out. One also resents the fact that the death of such a pleasant character has been used in an effort to reach the emotions of sympathy. London is the locale:—

Farrell, a penniless but politically ambitious young man, meets Miss Mercer and her companion Walton and the three, being without funds, decide to spend the night in Hyde Park. Farrell prevents Miss Henry, an unemployed night club singer, from killing herself and she becomes the fourth member of the group. They find shelter in a deserted tea room, and make their quarters there. The two men work at odd jobs, thereby supplying food for the four. Farrell addresses a group in the park and his speech is heard by an M. P., who had been a curious onlooker. He offers to take Farrell under his wing and launch him on a political career. The four friends are elated and decide to celebrate that night. They are having a gay time when Miss Mercer has a heart attack; she dies in the morning, just as the police break into the restaurant. The three friends are arrested, and are told they would be sentenced to a least thirty days. Farrell realizes his political career is at an end, but he does not seem to care because he is happy to know that Miss Henry loves him.

The story is by Christine Jope-Salde, and the screenplay by Sada Cowan. Reginald Baker is the director and Trem Carr the producer. In the cast are Phyllis Barry, Eric Wilton, and others. Suitable for all. Suitability, *Class A*.

"The Rainmakers" with Bert Wheeler and Robert Woolsey

(*RKO, Oct. 25; time, 78 min.*)

This is about the poorest of the Wheeler and Woolsey pictures. The story is thin, slow-moving, and even ridiculous. It may direct an appeal to young children who will find the closing scenes exciting and laugh-provoking; there Wheeler and Woolsey are trapped in a locomotive loaded with dynamite which was running wild. :—

Woolsey, a professional rainmaker, is invited by the town banker to a parched Western town to bring about a rainstorm. Berton Churchill, a conniving farmer, does not want rain for his plan was to build an irrigation system by which he would make a considerable profit at the expense of the poor farmers. His equally crooked son, George Meeker, steals the most important part of the machine used to bring about rainstorms. Churchill prevents crowds from appearing at the demonstration, but Woolsey outwits him by offering a crash of locomotives. Everybody in town shows up. He and Wheeler drive the locomotives which run wild. They are frantic when they find dynamite in them. Eventually they get back to the starting place safely and alight just as the locomotives crash and explode. Miss Lee finds the magnet and Woolsey is successful in his demonstration—he causes a rainstorm, delighting the farmers.

The story is by Albert Treyner and Fred Guiol. Grant Garrett and Leslie Goodwins wrote the screenplay; Fred Guiol directed it and Lee Marcus produced it. In the cast are Frederic Rowland, Edgar Deering, and others.

Suitable for all. Suitability, *Class A*.

"Hi, Gauchó" with John Carroll and Steffi Duna

(*RKO, Oct. 11; time, 58½ min.*)

Just moderately entertaining program fare. The story is trite, with obvious situations, and a times the action is slow. Some of the performers use an assumed accent; this is bad because they speak their lines so indistinctly that at times one does not understand what they are saying. John Carroll has a pleasant voice, and some of the songs he sings are enjoyable. There is comedy and excitement in the closing scenes, where Carroll forces Steffi Duna's mother to admit that she had made a mistake. The outdoor shots of horse-back riding are the best thing in the picture.

In the development of the plot Miss Duna and Carroll fall in love with each other, but Miss Duna's mother objects to the match because of her hatred for Carroll's father, her rival in the cattle ranching business. She makes arrange-

ments for her daughter to marry a member of royalty, who was on his way to the ranch. He is kidnapped and held captive by Rod LaRocque's men, while LaRocque impersonates him, arriving at the ranch to claim Miss Duna in marriage and at the same time acquire possession of her mother's fortune. The plot is uncovered when the real suitor escapes and rushes to the ranch. The mother is shocked to find that he is an old man and orders him from her home. She then consents to her daughter's marriage to Carroll.

Tommy Atkins wrote and directed it. Adele Buffington wrote the screenplay, and John E. Burch produced it. In the cast are Montagu Love, Ann Codee, Paul Porcasi, and others.

Suitable for all. Suitability, *Class A*.

"Grand Exit" with Edmund Lowe and Ann Sothern

(*Columbia, Oct. 25; time, 67 min.*)

Fair program entertainment. The story is far-fetched, but it holds one in fair suspense because the identity of the guilty person is not revealed until the end. There are some pretty good comedy situations, a pleasant romance, and a few thrills in the closing scenes, where Lowe traps the man he suspected:—

Lowe and his assistant (Onslow Stevens), investigators for a fire insurance company, are assigned the difficult task of uncovering the identity of a person who was setting fire to factories insured by their company. During his investigation Lowe meets Ann Sothern; they fall in love with each other. He is shocked when his investigation leads him to suspect Miss Sothern of being implicated in the plot. She is arrested and put in an asylum for further examination. Lowe purposely has himself confined to the same asylum. He knew that Miss Sothern's father was the guilty man; that he had a grudge against the members of the insurance company believing that they were persecuting him; and that Miss Sothern refused to talk because she did not want to involve her father. And as Lowe expects, the father, in an attempt to free Miss Sothern, sets fire to the asylum. In an attempt to escape he is killed. Miss Sothern is cleared of the charge and marries Lowe.

The story is by Gene Towne and Graham Baker, and the screenplay by Bruce Manning and Lionel Houser. Earle C. Kenton is the director. In the cast are Robert Middlemass, Wyrley Birch, and others.

Suitable for all. Suitability, *Class A*.

"Personal Maid's Secret" with Ruth Donnelly and Margaret Lindsay

(*Warner Bros., Oct. 26; time, 57 min.*)

Just fair. The story is far-fetched and implausible but one's attention is held because of the sympathy that is awakened for Ruth Donnelly, particularly after one realizes that Anita Louise is her daughter. It is the type of picture that will be enjoyed more by women than by men because of the household problems that arise, and the manner in which they are adjusted.

In the development of the plot Miss Donnelly, housemaid for Miss Lindsay, through proper management, assists Miss Lindsay in entertaining business prospects for her husband. Things turn out just as they had planned and they are soon able to move to larger quarters, and finally to an estate on Long Island. Miss Louise is invited for a weekend, and Miss Donnelly notices that the girl is having an affair with a married man. She finds her alone with the man at 2 o'clock in the morning and asks to speak to her alone. She first tells the girl that what she was doing was wrong and then confesses that she is her mother. She tells her that the people she was living with were her grandparents, whose son she had married before he went to war. When her husband had died she had turned the child over to his parents because she wanted the girl to have the best things in life. This sobers Miss Louise, and some time later she pleads with Miss Donnelly to allow her to live with her. Miss Donnelly refuses; she says that would spoil everything she had planned for her, and furthermore she was going to marry Arthur Treacher, the butler. Miss Louise becomes engaged to Frank Albertson, Miss Lindsay's brother.

The story is by Lillian Day, the screenplay by F. Hugh Herbert and Lillie Hayward, the direction by Arthur G. Collins. Bryan Foy is the producer. In the cast are Lillian Kemble Cooper, Henry O'Neill and others.

Because of Miss Louise's unconventional behavior some exhibitors may find it unsuitable for children. But there is nothing actually immoral in the picture. Suitability, *Class A*.

Joseph Schenck" and "Personally supervised by Darryl Zanuck," it is a Twentieth Century picture; if a picture does not so state, it is a regular Fox picture.

Those who bought the Zanuck pictures will have no difficulty in distinguishing eight of them, because these eight were announced by title and some by story and title.

There is no doubt in my mind that next season this company will find some other way of branding the two classes of its pictures so as to avoid confusion.

ANTI-CARNIVAL ORDINANCES OR LAWS

If your state or city has any ordinances covering carnivals or the like favoring local amusements, send a copy to this office. An exhibitor who is being pestered with shows of this kind wants to have a copy, so that he may try to have a similar law introduced in his state, or an ordinance in his city.

If you cannot obtain a copy, just give me the facts and I shall have this exhibitor try to get a copy himself, through his lawyer.

PITTSBURGH EXHIBITORS ENDORSE HARRISON'S REPORTS

The following resolution was passed by Motion Picture Theatre Owners of Western Pennsylvania at its October 28 annual convention, held at Pittsburgh:

"WHEREAS, P. S. Harrison, the editor of the trade publication known as HARRISON'S REPORTS, has at all times given honest, truthful and competent news reports, and

"WHEREAS, we feel that he has at all times been consistent in his efforts towards aiding the independent exhibitors, giving them freely of the space in HARRISON'S REPORTS, therefore be it

"RESOLVED, that the members of the Motion Picture Theatre Owners of Western Pennsylvania, Inc., in their Fifteenth Annual Convention assembled, hereby re-affirm their faith in P. S. Harrison and in HARRISON'S REPORTS, and be it further

"RESOLVED, that this resolution be made a part of the permanent record of this organization, and that a copy of it be sent to Mr. Harrison."

"MIDSUMMER NIGHT'S DREAM" TRAILERS ON OTHER WARNER FEATURES

An exhibitor has informed this paper that Warner Bros. has attached a trailer for "Midsummer Night's Dream" on "Dr. Socrates" with the printed wording "Do Not Detach" on the trailer and he is wondering whether this company has the right to do such a thing or not.

The screen is the property of the exhibitor and when a film company attaches a trailer for some feature he has not bought to the feature he has bought, and is to show, such a company is using the exhibitor's property without paying for the right to do so.

Warner Bros. has no right to attach a trailer for "Midsummer Night's Dream" on "Dr. So-

crates," or on any other feature, for that matter, without the exhibitor's permission, and an exhibitor is within his rights not to show such trailer or to detach it, if he so desires. The provision in the contract forbidding an exhibitor to cut anything out of a film without the distributor's permission does not hold good in this instance, by reason of the fact that the trailer is not part of the film the exhibitor contracted for.

If an exhibitor has contracted for "Midsummer Night's Dream" or expects to contract for it, he will be promoting his own interests were he to show the trailer, but if he does not intend to contract for it, or if he wants to contract for it but he may be in doubt whether he can get it at the right terms and the picture may be rented to his competitor, he will put himself in an embarrassing position with his custom were he to advertise the picture and then let his patrons see it at his competitor's theatre.

DOINGS OF THE INDIANA EXHIBITORS

The following is a excerpt from the November Bulletin of Associated Theatre Owners of Indiana:

"Hon. Samuel B. Pettengill, Congressman from South Bend, gave a very interesting presentation of the bill he has been sponsoring relative to the abolition of compulsory block-booking. Mr. Pettengill stated frankly that he wanted to secure the reactions of Indiana exhibitors to his bill and about an hour was devoted to an open discussion of the bill and the reactions of members present to it. Many exhibitors stated at the end of the meeting that they regarded this as one of the most important hours ever spent by Indiana exhibitors anywhere. Mr. Pettengill was given a unanimous vote of thanks for the fine courtesy he extended the Association in motoring all the way from South Bend in the driving rain to be with us.

"As has always been customary in our Conventions, about an hour was devoted to any and all things which members present wanted to discuss. Several members paid tribute to HARRISON'S REPORTS and particularly to his booklet analysis of the contract terms from all over the country which prove that no distributor has any hard and fast national policy."

THE NUMBER OF RKO PICTURES FOR THE 1934-35 SEASON

With the Frank Buck picture it will release soon, RKO will have released for the 1934-35 season forty-four feature pictures in all. Such a number is six short of the number sold.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "The Passing of the Third Floor Back," "Three Kids and a Queen," and "To Beat the Band."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Car of Dreams," "Confidential," "Remember Last Night," and "Spanish Cape Mystery."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PENNSYLVANIA 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, NOVEMBER 16, 1935

No. 46

The Status of the Zanuck Pictures in the New Fox Setup

An exhibitor has written to this office as follows:

"Early in April, this year, Fox Film Corporation entered into a contract with me by the terms of which I was granted a license to exhibit all Fox sound photoplays not to exceed fifty and not less than forty, which shall be generally released by Fox Film Corporation for distribution to motion picture theatres in the United States during the year commencing August 1, 1935 and ending July 31, 1936.

"The pictures are grouped in four classifications: Group A, the highest-priced group, provides for eight photoplays; Group B, the next highest, for fourteen; Group C, the next, for fourteen, and Group D for the remaining photoplays. Fox reserved the right to say what pictures would be designated in the different groups.

"Under date of October 1, I received a notice of availability, written upon the regular form used by Fox Film Corporation, informing me that a certain number of pictures were available for my use. Among these pictures were 'Thanks a Million,' 'Metropolitan,' 'The Man Who Broke the Bank at Monte Carlo,' and 'Snatched' ['Show Them No Mercy'].

"Pursuant to this play-date availability notice, I selected play-dates for each of the above mentioned four pictures along with the others. But shortly afterwards I received a letter from the Fox exchange informing me that twelve certain pictures, including these four, are not covered by my contract in that they are being sold separately.

"Will you please let me know whether I am entitled to these pictures or not—whether 20th Century-Fox has the right to exclude them from my contract? I shall be grateful to you for your advice."

This is one of similar letters that I have received from many exhibitors, and since the question they present is of interest to thousands of exhibitors who bought Fox product before the amalgamation of Twentieth Century Pictures, Inc., with Fox Film Corporation, I decided to make a deep study of the subject before expressing my views either editorially or in private letters.

In order that every phase of this question may be covered, I am discussing it at length, even going so far as to state facts that are familiar to every exhibitor, my purpose being to make the matter so clear that there may not be any exhibitor who will fail to comprehend it thoroughly.

Up to the time of the amalgamation, Fox Film Corporation was engaged in the production and distribution of motion pictures, with Winfield Sheehan in charge of production and with Sidney Kent in charge of distribution. Up to the same time

Twentieth Century Pictures, of which corporation Joseph M. Schenck was the president, was engaged only in producing pictures, under the supervision of Darryl Zanuck, releasing them through United Artists, each picture being sold on an individual contract.

Before the merger, Fox Film Corporation sold its 1935-36 product to thousands of exhibitors on contracts calling for a maximum of fifty, with a minimum of forty, pictures. The introductory provision on the Schedule of these contracts was similar to the provision contained in the letter reproduced in the beginning of this editorial.

Since these contracts were made before the merger, they naturally contained no provision excluding the Twentieth Century brand of Fox pictures.

On July 22, this year, Fox Film Corporation and Twentieth Century Pictures, Inc., entered into a contract for the combination, amalgamation or merger of the two companies, subject to the approval of the stockholders. The following were the chief provisions of this agreement:

(1) Fox was to increase the number of its shares from 2,816,650, consisting of Class A and Class B common stock, to 4,600,000, and to reclassify these shares, so that there would be 1,500,000 of preferred and 3,100,000 of common stock.

(2) The shareholders of Fox Film Corporation were to receive one-half share of the preferred and one-quarter share of the new common stock in exchange for each share of the Class A common stock they held; also one share of the preferred and one-half share of the new common stock in exchange for each share of the old Class B common stock they held.

(3) Fox Film Corporation was to issue to Twentieth Century Pictures, Inc., 132,513 shares of the preferred and 613,264 $\frac{3}{4}$ shares of the new common stock in payment for all the properties, assets, and business of Twentieth Century Pictures, Inc., which properties, assets and business Twentieth Century Pictures, Inc., was to sell and transfer to Fox Film Corporation.

(4) Twentieth Century Pictures, Inc., was to change its name so as to eliminate the words "Twentieth Century Pictures" from its title.

(5) Fox Film Corporation was to change its name to "Twentieth Century-Fox Film Corporation."

(6) Twentieth Century Pictures, Inc., was to be dissolved, and the Fox Film Corporation's stock covered by paragraph (3) above was to be delivered to the shareholders of Twentieth Century Pictures,

(Continued on last page)

**"Annie Oakley" with Barbara Stanwyck,
Preston Foster and Melvyn Douglas**

(RKO, Nov. 15; time, 90 min.)

A colorful and amusing melodrama, with Buffalo Bill's Wild West Show as the background; the production is excellent. Although it lacks human appeal it has the benefit of a novel story; it is consistently entertaining and should satisfy all types of audiences. The comedy is very good. Two of the most comical situations are those in which Chief Thunder Bird, an Indian, takes part. A situation that will provoke hearty laughs is the one in which the Chief, accustomed to living in a tent, is bewildered by hotel conveniences. And equally amusing is the situation where he brings the lovers together. Occasionally one is held in suspense. The situation where Preston Foster, his eyesight impaired, shoots at a quarter held between Miss Stanwyck's fingers, only to miss and shoot her in the arm, is one of them. The romantic interest is pleasant:—

Miss Stanwyck, a young country girl, joins Buffalo Bill's Wild West Show and becomes famous because of her amazing ability as a rifle shot. Before her appearance in the show, Foster, also a famous shot, had been the main attraction; but he does not resent her becoming the star, for he had fallen in love with her. In an attempt to save Chief Thunder Bird, who had been threatened by drunkards, Foster is injured and his eyesight impaired; he does not tell any one of this. At one of the performances an announcement is made that Foster will shoot a coin held between Miss Stanwyck's fingers. He fears that he may injure her and at first refuses; but he is egged on to shoot when the other performers brand him a coward. He injures her and every one attributes it to professional jealousy. Miss Stanwyck, knowing that he loved her, a fact which had been kept from every one for business reasons, believes in him but she is separated from him by well meaning friends. Foster is forced to leave the show. Eventually she learns the truth about his eyesight, finds him and becomes reunited with him.

The story is by Joseph A. Fields and Ewart Adamson, the screenplay by Joel Sayre and John Twist, and the direction by George Stevens. Cliff Reid is the producer. In the cast are Moroni Olsen, Andy Clyde, and others.

Suitable for all. *Class A.*

**"Remember Last Night" with
Edward Arnold, Robert Young and
Constance Cummings**

(Universal, Nov. 4; time, 80½ min.)

A good murder mystery melodrama. The lavish production and excellent acting raise this above the level of program pictures of this type. The plot is somewhat involved, but it holds one's attention throughout, because the mystery is not solved until the very end. The best part of the picture is, however, not the mystery angle but the comedy. The opening scenes, in which three couples join in celebrating the anniversary of Robert Young and Constance Cummings, should provoke hearty laughter because of the wisecracks and the actions of the group. And these wisecracks continue during the rest of the picture, relieving the tension of even the most dramatic situation. It is not the type of story that appeals to the emotions of sympathy.

In the development of the plot Young and his wife, Miss Cummings, awaken after a hectic night of drinking and celebrating; they are shocked, on going to their host's room, to find him dead. Young calls on Edward Arnold, a detective and personal friend, to solve the mystery. Two more murders are committed in the house and Sally Eilers, wife of the dead host, tries to kill herself. Young and Miss Cummings decide to do some investigating of their own, which leads them to the basement of an inn, owned by Gregory Ratoff, whom they suspected. They are witnesses to his murder by a henchman who thought he was being double-crossed. Arnold, with the help of Young, finally solves the case. He finds that Reginald Denny, one of the friends, had first arranged to have Meeker, the host, kidnapped and brought to Ratoff's basement where he would hold him for ransom. But he had quarreled with Meeker and had shot and killed him. He then engaged the services of Jack LaRue to kill a hypnotist who claimed he could solve the murder, and later he killed LaRue who threatened to talk.

The plot has been adapted from the novel "Hangover Murders," by Adam Hobhouse. The screenplay is by Harry Clork, Doris Malloy, and Dan Totheroh. James Whale is the director and Carl Lammle, Jr. the producer. In the cast are Robert Armstrong, Monroe Owsley, Ed Brophy, Arthur Treacher, and others.

Unsuitable for children, adolescents, or Sundays, Adult entertainment. *Class B.*

**"The Pay Off" with James Dunn,
Claire Dodd and Patricia Ellis**

(First National, Nov. 9; time, 64 min.)

This picture will prove annoying to most spectators because of the detestable character portrayed by Claire Dodd, and the fact that James Dunn, her husband, humbles himself and acts in a spineless manner. Her acts are cruel, selfish, and immoral, to the point of becoming irritating. For instance, in one situation she listens to Alan Dinehart, her lover, speak to her husband over the telephone and is amused when he orders Dunn to do something crooked. The fact that Dunn forgives her and is willing to ruin his reputation as an honest sportswriter so that she may not leave him makes one lose all sympathy for him. Patricia Ellis awakens sympathy; she stands by Dunn and helps him make a comeback. The closing scenes are exciting and hold one in suspense. Sports fans will enjoy the different scenes of baseball, boxing, and other events:—

Dunn, a sports columnist on an important newspaper, heeds the advice of his predecessor to be honest and courageous; he soon becomes noted for his fearless writing. His wife accompanies him on a tour of main sports events but soon tires of the life and insists on going back to New York alone. She gambles at a resort owned by Dinehart, Dunn's enemy, whom Dunn was attacking in his column; she loses heavily and signs i.o.u.'s, for her losses. Dunn returns and is shocked when Dinehart approaches him for the money. He is unable to pay it. As an alternative he agrees to boost Dinehart and his projects in his column. Miss Dodd becomes intimate with Dinehart and leaves Dunn. Dunn is discharged because the editor felt that he had "sold out" to Dinehart. He takes to drink but is brought back to his senses by Miss Ellis, one of the reporters, who was in love with him. He gets a scoop for his former newspaper by uncovering a crooked scheme that Dinehart had planned for a horse race. Dinehart is taken to the District Attorney's office for questioning; when he leaves he is shot and killed by Miss Dodd, whom he had discarded; she then kills herself. Dunn, reinstated, marries Miss Ellis.

The story is by George Bricker, the screenplay by George Bricker and Joel Sayre, and the direction by Robert Florey. Bryan Foy is the producer. In the cast are Joseph Creban, Anita Kerry, Helen Lowell, Frankie Darro, and others.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. *Class B or C* (depending on an exhibitor's patronage.)

**"Music Is Magic" with Bebe Daniels,
Alice Faye and Ray Walker**

(20th Century-Fox, Nov. 1; time, 66 min.)

Good entertainment for the masses. Although there is nothing new in the story it has been presented in a refreshing way, with fast action and good comedy and music. Mitchell and Durant provoke hearty laughs by their slapstick type of comedy, particularly in one situation where they do an imitation of two Tarzans in a restaurant, nearly causing a riot. It is the kind of entertainment that leaves one in a happy mood, for, with the exception of one situation, there is not a serious moment in the picture. The romantic interest is pleasant:—

Miss Daniels, a Hollywood star, fails to attract audiences to theatres where she is making a personal appearance tour and her act is cancelled. This leaves Miss Faye, Walker, Mitchell, and Durant, who had been part of her act, without jobs. Miss Daniels goes back to Hollywood accompanied by a young girl who, she claimed, was her sister. Walker convinces his three friends that Hollywood is where they belong. Through a ruse he brings them to the attention of a famous motion picture producer and Mitchell, Durant, and Miss Faye are given parts in a picture in which Miss Daniels is to star. Miss Daniels is not suited for the role, because of her age, and Walker, through another clever ruse, gains recognition for Miss Faye, who is given the leading part. Miss Daniels' supposed sister meets with an accident; she rushes to the girl's side and confesses that she is her mother. She agrees with the producer that she is too old for musical shows and consents to play mother roles. She happily gives her consent to her daughter's marriage to a young millionaire who, at one time, had been infatuated with her. Miss Faye is successful.

The plot has been adapted from a play by Gladys Unger and Jesse Lasky, Jr. The screenplay is by Lou Breslow and Edward Eliscu. George Marshall is the director and John Stone the producer. In the cast are Rosina Lawrence, Thomas Beck, Luis Alberni, Andrew Tombes, and others. Suitable for all. Suitability, *Class A.*

"Mutiny on the Bounty" with Charles Laughton, Clark Gable and Franchot Tone
(MGM, Nov. 8; running time, 131 min.)

Powerful! It is a thrilling melodrama, brutal but exciting—realistic to the point where the suffering of the seamen will tear at one's heart. Although it is very long, the story is so fascinating that one's eyes do not wander from the screen for a second. The production, which was two years in the making, is a technical triumph; the photography is at times breath-taking. Charles Laughton is excellent as the sadistic Captain of the *Bounty*, a combination of able seaman and fiend, who delights in seeing punishment meted out according to his instructions. One of the most horrifying scenes is that in which he orders his man to give a lashing to one of the sailors. He is told that the man is dead, but is not moved—the lashing must be given, even if it is to a dead body. One is in deep sympathy with the sailors who are led to mutiny by Clark Gable, an officer—he could not tolerate Laughton's brutality any longer. Despite the loathing one feels for Laughton, one cannot help admiring his courage in the situation where he is set afloat in an open boat thirty-five hundred miles from land. The romantic interlude at Tahiti, in which Gable falls in love with one of the native girls, and the peaceful existence on the island, come as a pleasant relief. There is some comedy, provoked by the timid nature of Herbert Mundin:—

Laughton, Captain of the *Bounty*, which was on its way from England to Tahiti for a supply of bread-fruit plants to be taken to the British West Indies as cheap food for slaves, is an unmerciful tyrant. The peaceful atmosphere of Tahiti is a relief for the weary, starved sailors. On the return trip to England the men, unable to bear Laughton's cruelties any longer, mutiny and put Laughton, with his followers and a supply of food, in an open boat, thirty-five hundred miles from land. The mutineers return to Tahiti. Franchot Tone, loyal to the Navy, is forced to go to Tahiti because there was no room for him in Laughton's boat. Laughton finally brings the open boat with his dying men to port, thus accomplishing a remarkable feat of navigation. He is made Captain of another ship and sets out to find the mutineers, to bring them back to England. Two years pass before he again reaches Tahiti. His boat is sighted in time to give Gable and his men, with their families, a chance to board the *Bounty* and leave in search of another home. They finally land and settle at Pitcairn Island. They then burn the *Bounty*, so that they may not be traced. Tone and a few men return with Laughton to England, where they stand trial. Tone is sentenced to die; he makes an impassioned plea before the Navy officials for better understanding between officers and their men. The King pardons him and gives him back his commission. He is happy to go back to sea where he is welcomed by the officers. Laughton, although praised for his ability, is scorned for his brutality.

The picture has been based on the novel by Charles Nordhoff and James Norman Hall. The screenplay is by Talbot Jennings, Jules Furthman and Carey Wilson. Frank Lloyd directed it and Irving Thalberg produced it. In the cast are Eddie Quillan, Dudley Digges, and Donald Crisp.

It may be too brutal for women; otherwise it is suitable for all. *Class A.*

"Peter Ibbetson" with Gary Cooper and Ann Harding

(Paramount, Nov. 8; running time, 84 min.)

Artistically produced, intelligently directed, and splendidly acted, "Peter Ibbetson" is excellent entertainment for class audiences, suitable mostly for first-run down-town theatres, for its mystic theme, its slow-paced action, and its tragic atmosphere make it hardly suitable for the masses. It is a deeply touching drama of frustrated love and suffering, with several of the situations directing a strong appeal to the emotions of sympathy. One is in sympathy with Ann Harding and Gary Cooper, who are denied the happiness of being together, but who find the fulfillment of their desires in their life-like dreams. A few changes have been made in the adaptation of the play and story, but these are to the advantage of the story. For instance, Cooper, instead of shooting his uncle, is shown killing Miss Harding's husband accidentally. The fact that one knows that there had been nothing wrong in the relationship between Cooper and Miss Harding and that the shooting had been accidental makes one sympathize with the lovers even more strongly:—

Cooper, a young architect, is an unhappy person; he cannot forget his childhood playmate, whom he had loved tenderly, and from whom he had been separated when his mother had died. He is sent to Halliday's home to supervise the building of new stables and there he meets Halliday's wife, the Duchess, who was none other than his childhood

sweetheart. They both realize that they had never stopped loving each other. Halliday accuses his wife of having been unfaithful and threatens to kill her. In a scuffle between Cooper and Halliday, Halliday is accidentally shot and killed. Cooper is tried and sentenced to life imprisonment. Crippled by an accident due to a brutal beating by one of the prison guards, Cooper, entirely oblivious to his physical surroundings, lives his life in dreams with Miss Harding. The years roll by in that way. But the dreams come to an end with Miss Harding's death; Cooper dies shortly after.

The plot was adapted from the play by John Nathaniel Raphael. Vincent Lawrence and Waldemar Young wrote the screenplay. Henry Hathaway is the director and Louis D. Lighton the producer. In the cast are Ida Lupino, Douglass Dumbrille, Virginia Weidler, Dickie Moore, Doris Lloyd, and others.

Although there is nothing immoral in the picture it is hardly a picture for children. Good for adults. *Class A.*

"Melody Lingers On" with Josephine Hutchinson, George Houston, John Halliday, David Scott and Mona Barrie

(United Artists, Nov. 9; time, 84 min.)

A deeply moving drama of mother love. The emotions of sympathy are stirred by the sight of the mother being torn from her child, and of her efforts to regain him. The situation where the mother, becoming a nun for the sole purpose of getting an opportunity to find out what baby is hers so that she may steal it, holds one in fairly tense suspense. One of the outstanding situations is where the mother, who had become a celebrated pianist, calls on the woman who had adopted her son, to assure her that her interest in her son was prompted not by a desire to break up the family on account of the fact that the boy's foster father was infatuated with her, but to further the interests of the boy, disclosing to her the fact that he is her son. The picture has been produced lavishly. There is a sex angle, in that the heroine gives birth to her son as a result of a union with the man she loved and intended to marry:—

Josephine Hutchinson, an American girl studying music in Italy, meets George Houston, a famous tenor, and falls in love with him. They have a love union but their plans to marry are disrupted when an attack of the enemy, advancing in Northern Italy, sends him to the front. He is killed in a battle and she, unable to support her baby, decides to leave it in a convent, but she wanted to explain to the sisters that she would want him when the war ended. But she is not allowed to enter the convent and thus her son is taken in just like any other foundling. After the war she tries to regain possession of her son but the rules of the convent forbid it. So she conceives a plan to become a nun in that convent to get her chance. When she gets her chance she is apprehended while trying to take her son away and is expelled. In time she becomes a celebrated pianist but she never ceases her efforts to find out the family who had adopted him and eventually learns that he had been adopted by a noble Roman family. She accepts an engagement in Rome and there she becomes acquainted with this family. Her interest in her son is misinterpreted by the boy's foster mother, because the boy's foster father had fallen in love with her, and she is compelled to reveal the facts of the boy's parentage to the foster mother, but she enjoins her never to let her son know of them. After inducing the foster parents to allow the boy to follow a musical career, Miss Hutchinson goes away. Years later she feels a thrill when she hears her son sing at the La Scala Opera House, in Milan, just as had sung his father.

The plot has been taken from the Lowell Brentano novel. Ralph Block and Phillip Dunne wrote the screen play, David Burton directed it, and Harry Goetz supervised it.

Because of the sex angle, it is hardly suitable for adolescents. Children under twelve may not understand the sex relationship because it has been handled delicately. Harmless for adults. *Class B.*

"The Case of the Missing Man" with Roger Pryor and Joan Perry

(Columbia, Oct. 15; time, 56½ min.)

Ordinary program fare. It moves along at a slow pace and it is not until the closing scenes that it offers any excitement. And even these are only fair because the outcome is so obvious; there is not one surprising twist. The comedy is provoked by the hero's two frightened assistants, but it is not particularly amusing; their actions are silly, not comical. The acting is listless and unconvincing.

The story and screenplay is by Lee Loeb and Harry Buchman. D. Rose Lederman is the director. In the cast are Thurston Hall, George McKay, and others.

Suitable for all. Suitability. *Class A.*

Inc., in exchange for their Twentieth Century Pictures stockholdings.

(7) Joseph M. Schenck and Darryl F. Zanuck were to be employed by Twentieth Century-Fox.

On August 15, a meeting of stockholders of Fox Film Corporation was held in this city and this plan was ratified. But it was not put into effect immediately, by reason of the legal steps William Fox took to restrain its execution. William Fox failed, however, and within a short time after its ratification by the Fox stockholders the agreement of July 22, 1935, was carried out.

It was the apparent intention of the principals of the two companies to do away entirely with Twentieth Century Pictures, Inc., and to have Fox Film Corporation take over its high executives, widening its production operations by such an acquisition of additional man-power, and to have (a) Sidney Kent continue as president of Twentieth Century-Fox, in charge of distribution, (b) Joseph Schenck elected chairman of the board of directors, and (c) Darryl Zanuck elected vice-president, Schenck and Zanuck to be in charge of production jointly. Joseph Schenck was to receive \$2,500 a week salary, Zanuck \$5,000 a week, and Kent \$180,000 a year (\$3,460 a week). In addition, Kent was to receive certain expenses as well as an option to purchase 60,000 shares of the new common stock, at a certain figure, over a given number of years. Kent was to receive also an additional \$25,000 a year in the event of his non-employment by National Theatres Corporation.

On August 22, there was filed in the office of the Secretary of State, of New York, one certificate increasing the number of shares of Fox Film Corporation stock and providing for the issuance of both preferred and common stock to take the place of the old Class A and Class B common stock, and another certificate changing the name of Fox Film Corporation to Twentieth Century-Fox Film Corporation.

On the same day there was filed by Joseph Schenck, William Goetz, and Darryl Zanuck, as the holders of record of all the outstanding shares of Twentieth Century Pictures, Inc., entitled to vote, a certificate providing for the change of the name of Twentieth Century Pictures, Inc., to "SGZ Corporation" (the letters undoubtedly being the initials of Schenck, Goetz and Zanuck). At the same time they filed another certificate dissolving the SGZ Corporation, as a result of which act the SGZ Corporation, which was the new name of Twentieth Century Pictures, Inc., was legally dissolved.

What was the net result of these maneuvers? Fox Film Corporation simply purchased the assets of Twentieth Century Pictures, Inc., and under the new name, Twentieth Century-Fox Film Corporation, it employed Messrs. Joseph M. Schenck and Darryl Zanuck to supervise its production activities.

Could these moves have any effect upon the validity of the contracts made with exhibitors before the amalgamation?

The purchase by Fox Film Corporation of the Twentieth Century Pictures properties and the hiring of two of its executives could have no more effect upon these contracts than would my buying of additional desks, typewriters and pencils, and

my hiring of more assistants, have upon an agreement between me and an exhibitor by which I was to deliver a copy of each of the fifty-two weekly issues of HARRISON'S REPORTS, for one year, each copy to be paid for as delivered. Prior to the merger, Fox Film Corporation made contracts with exhibitors to deliver to them all its feature pictures not to exceed fifty, and promising to deliver not fewer than forty. Consequently it must deliver at least forty pictures, no matter whether these pictures are produced under the supervision of Zanuck, or Schenck, or of any other employee of the Fox Film Corporation.

Nor can the adoption of a new name by Fox Film Corporation void its obligations under such contracts any more than can the adoption of a new location for its studios or for its offices. The pictures licensed under these contracts include all feature pictures (not more than fifty and not fewer than forty) generally released by Fox during the 1935-36 season, without regard to any changes of name of Fox Film Corporation and without regard to who may supervise the production of the company's pictures.

Since the amalgamation, Twentieth Century-Fox Film Corporation has been licensing its pictures under two separate contracts. The one contract relates to a group of feature pictures comprising not more than fifty and not fewer than forty pictures, excluding "Dante's Inferno" and certain other pictures designated as "Twentieth Century Productions"; the other contract relates to a group of feature pictures comprising not more than twelve and not fewer than nine pictures designated as "Twentieth Century Productions." An exhibitor holding a contract of the former form is not entitled to the Twentieth Century Productions; and an exhibitor holding a contract of the latter form is not entitled to the regular Twentieth Century-Fox pictures.

As said in an editorial in last week's issue, the Twentieth Century Productions are distinguished from the Twentieth Century-Fox Productions by the fact that the former (Twentieth Century Productions) carry on the introductory title of each film the wording, "Presented by Joseph M. Schenck," and, "Produced under the supervision of Darryl Zanuck," whereas the latter (Twentieth Century-Fox) carry the name of some other person as supervisor of production.

If you hold a Fox contract, made before the merger, calling for a maximum of fifty, with a minimum of forty, pictures, you are entitled to all the feature pictures Twentieth Century-Fox Film Corporation will generally release during the 1935-36 season, not to exceed fifty, and to be not fewer than forty, no matter whether they have been or will be produced under the supervision of Darryl Zanuck or of any other Twentieth Century-Fox employee, and no matter whether they are distinguished by the name "Twentieth Century Productions" or by any other name, so long as they are not excluded by a provision in the Schedule of your contract. If some of these pictures, not excluded, as said, by some provision in the Schedule, have been sold to your competitor, that is just too bad for Twentieth Century-Fox Film Corporation; you are entitled to these picture just the same.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, NOVEMBER 16, 1935

No. 46

(Partial Index No. 6—Pages 154 to 180 Incl.)

Affair of Susan, The—Universal (62 min.).....	167
Arms and the Girl—United Artists (See "Red Salute")	158
A Thousand Dollars a Minute—Republic (69 min.)..	175
Bad Boy—20th Century-Fox (55½ min.).....	175
Barbary Coast—United Artists (89 min.).....	162
Bishop Misbehaves, The—MGM (84½ min.).....	158
Bishop's Misadventures, The—MGM (See "The Bishop Misbehaves")	158
Broadway Melody of 1936—MGM (100 min.).....	154
Case of the Lucky Legs, The—Warner (77 min.)....	175
Charlie Chan in Shanghai—20th Century-Fox (70m.)	166
Confidential—Mascot (65 min.).....	171
Crime of Dr. Crespi, The—Republic (62 min.).....	163
Dr. Socrates—Warner Bros. (70 min.).....	163
False Pretenses—Chesterfield (64 min.).....	178
Feather In Her Hat, A—Columbia (71 min.).....	170
Fighting Youth—Universal (77½ min.).....	159
Forbidden Heaven—Republic (76 min.).....	179
Freckles—RKO (68 min.).....	155
Funny Face—Warner (See "Bright Lights").....	131
Gentlemen of the Navy—Paramount (See "Annapolis Farewell")	138
Grand Exit—Columbia (67 min.).....	179
Guard That Girl—Columbia (65 min.).....	166
Hands Across the Table—Paramount (79½ min.)....	174
Heir to Trouble—Columbia (60½ m.).....	Not Reviewed
Here Comes the Band—MGM (85 min.).....	154
Here's To Romance—20th Century-Fox (84 min.)....	162
Hi, Gaucho—RKO (58½ min.).....	179
His Night Out—Universal (72½ min.).....	171
Hop-Along Cassidy—Paramount (59 min.).....	155
I Found Stella Parish—First Nat'l (84 min.).....	178
I Live For Love—Warner Bros. (63 min.).....	167
I Live My Life—MGM (97 min.).....	166
It's in the Air—MGM (80 min.).....	178
King Solomon of Broadway—Universal (74 min.)....	170
Last Days of Pompeii, The—RKO (95 min.).....	163
Last Outpost, The—Paramount (76 min.).....	167
Little America—Paramount (52 min.).....	167
Little Big Shot—Warner (72 min.).....	159
Melody Trail—Republic (60 min.).....	Not Reviewed
Metropolitan—20th Century-Fox (79 min.).....	170
Midsummer Night's Dream, A—Warner Bros., 132m.	170
New Frontier—Republic (60 min.).....	Not Reviewed
O'Shaughnessy's Boy—MGM (86 min.).....	162
Personal Maid's Secret—Warner (57 min.).....	179
Plot Thickens, The—Paramount (See "Here Comes Cookie")	142
Powder Smoke Range—RKO (71 min.).....	154
Public Menace—Columbia (71 min.).....	159
Rainmakers, The—RKO (78 min.).....	179
Red Salute—United Artists (77 min.).....	158
Rendezvous—MGM (94½ min.).....	175
She Couldn't Take It—Columbia (77 min.).....	178
Shipmates Forever—First National (108 min.).....	167
Sing Me A Love Song—Universal (See "Manhattan Moon")	131
Society Fever—Invincible (66 min.).....	158
Spanish Cape Mystery—Republic (73 min.).....	170
Special Agent—Warner (75½ min.).....	155
Storm Over the Andes—Universal (83 min.).....	159
Super Speed—Columbia (54½ min.).....	154
This Is the Life—20th Century-Fox (65½ min.).....	166
Three Kids and a Queen—Universal (90 min.).....	171
Three Musketeers, The—RKO (96 min.).....	171
Throw Back, The—Universal (60 min.)....	Not Reviewed
Thunder Mountain—Fox (63 min.).....	163
Transatlantic Tunnel—Gaumont-British (94 min.)...174	
Two Fisted—Paramount (58½ min.).....	166
Two Sinners—Republic (72 min.).....	155
Virginia Judge, The—Paramount (59 min.).....	162
Wanderer of the Wastland—Paramount (60 min.)....	154
Waterfront Lady—Mascot (68 min.).....	158
Way Down East—20th Century-Fox (84 min.).....	174
Western Frontier—Columbia (58½ min.)....	Not Reviewed
Wings Over Ethiopia—Paramount (53 min.).....	174

RELEASE SCHEDULE FOR FEATURES
Chesterfield Features

(1540 Broadway, New York, N. Y.)

Girl Who Came Back—Blackmer-Grey.....	May 20
Happiness C.O.D.—Donald Meek-Irene Ware.....	July 15
False Pretenses—Blackmer-Ware-Hopton	Sept. 1
The Lady in Scarlet—Denny-Farr	Oct. 1

(End of 1934-35 Season)

Columbia Features

(729 Seventh Ave., New York, N. Y.)

5024 Champagne For Breakfast (Man Proof)—Albright	July 19
5021 After the Dance (Once a Gentleman)—Carroll-Murphy	July 26
5012 The Girl Friend—Haley-Sothorn	Aug. 9
5028 Together We Live—Mack-Lyon.....	Aug. 16
5033 Atlantic Adventure (Surefire)—Nolan.....	Aug. 25
5026 Super Speed—Rice-Foster (reset)	Sept. 1
5007 She Married Her Boss—Colbert	Sept. 19
5031 Public Menace—Arthur-Murphy	Sept. 30
5006 A Feather in Her Hat—Lord-Barrie (re)....	Oct. 24
5037 Twenty-Five Dollars an Hour	Oct. 30
5032 Opera Hat—Gary Cooper	Oct. 30

(more to come)

Beginning of 1935-36 Season

6201 Western Frontier—Maynard (58½ min.)..	Aug. 25
6033 Guard That Girl—Rice-Allen	Sept. 20
6202 Heir to Trouble—Maynard (60½ min.)	Sept. 26
6034 The Case of the Missing Man—Pryor	Oct. 20
6005 She Couldn't Take It—Raft-Bennett	Oct. 20
6015 Grand Exit—Sothorn-Lowe	Oct. 25
6023 Song of the Damned—Jory-Marsh.....	Nov. 10
6203 Western Courage—Maynard (58 min.).....	Nov. 15
6211 Cowboy Crusader—P. B. Kyne Series.....	Nov. 30

First National Features

(321 W. 44th St., New York, N. Y.)

867 Oil For the Lamps of China—O'Brien.....	June 8
866 The Irish In Us—Cagney-O'Brien	Aug. 3
865 Bright Lights—Brown-Dvorak-Ellis	Aug. 31
855 Captain Blood—Flynn-Rathbone-Atwill	Dec. 28

(End of 1934-35 Season)

Beginning of 1935-36 Season

967 The Goose and the Gander—Francis	Sept. 21
966 The Case of the Lucky Legs—William	Oct. 5
952 Shipmates Forever—Powell-Keeler	Oct. 12
968 The Payoff—Dunn-Ellis-Dinehart	Nov. 9
958 I Found Stella Parish—Francis-Hunter	Nov. 16
963 Broadway Hostess—Shaw-Regan-Tobin	Dec. 7
969 Man of Iron—MacLane-Astor-Eldredge	Dec. 21

Gaumont-British Features

(1600 Broadway, New York, N. Y.)

Beginning of 1935-36 Season

The Thirty-Nine Steps—Donat-Carroll	Aug. 15
The Clairvoyant—Rains-Wray	Aug. 20
Alias Bulldog Drummond—Hulbert-Wray	Sept. 1
Born For Glory—Mills-Balfour	Sept. 15
The Morals of Marcus—Velez-Hunter	Oct. 1
Transatlantic Tunnel—Dix-Evans	Oct. 27
Boys Will Be Boys—Will Hay	Nov. 1

Invincible Features

(1540 Broadway, New York, N. Y.)

Murder at Glen Athol—Miljan-Ware-Madison ...	Oct. 1
Hitch-Hike to Heaven—Crosman-Rawlinson.....	Nov. 15

(End of 1934-35 Season)

Mascot Features

(1776 Broadway, New York, N. Y.)

Streamline Express—Venable-Jory-Blackmer ...	Sept. 20
Waterfront Lady—Rutherford-Albertson	Oct. 5
Confidential—Knapp-Cook	Oct. 15

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

1934-35 Season

505 O'Shaughnessy's Boy (Beery No. 2)— Beery-Cooper	Sept. 27
512 I Live My Life—Crawford-Aherne	Oct. 4
529 Rendezvous—Powell-Russell-Barnes	Oct. 25
536 Mutiny on the Bounty—Gable-Laughton	Nov. 8
517 Riffraff—Harlow-S. Tracy-Merkel	Nov. 29

1935-36 Season

601 Broadway Melody of 1936—all star	Sept. 20
616 It's in the Air—Benny-Healy-Merkel	Oct. 11
No release set for	Oct. 18
No release set for	Nov. 1
644 A Night at the Opera—Marx Bros.	Nov. 15
628 Ah, Wilderness—Beery-Barrymore-Linden ..	Nov. 22
615 The Perfect Gentleman—Morgan-Angel	Dec. 6
619 Kind Lady—MacMahon-Rathbone	Dec. 13
617 Last of the Pagans—native cast	Dec. 20
604 Tale of Two Cities—Colman-Allan	Dec. 27

Paramount Features

(1501 Broadway, New York, N. Y.)

3504 Without Regret—Landi-Taylor-Drake	Aug. 16
3452 Accent on Youth—Sidney-Marshall	Aug. 23
3506 Hopalong Cassidy—Boyd-Ellison-Stone ...	Aug. 23
3507 Here Comes Cookie—Burns-Allen	Aug. 30
3503 Annapolis Farewell—Standing-Brown	Sept. 6
3509 Two For Tonight—Crosby-Bennett	Sept. 13
3511 The Big Broadcast of 1936—all star	Sept. 20
3502 Wanderer of the Wasteland—Jagger	Sept. 20
3512 The Virginia Judge—Kelly-Hunt	Sept. 27
3513 Two Fisted (Gettin' Smart)—Tracy	Oct. 4
3514 Little America—Admiral Byrd	Oct. 4
3505 The Last Outpost—Grant-Rains	Oct. 11
3515 Hands Across the Table—Lombard	Oct. 18
3517 The Eagle's Brood—Boyd-Ellison	Oct. 25
3508 The Crusades—Young-Wilcoxon	Oct. Special
3518 Wings Over Ethiopia	Oct. Special
3520 Ship Cafe—Brisson-Judge-Christians	Nov. 1
3510 Peter Ibbetson—Cooper-Harding (re)	Nov. 8
Mary Burns, Fugitive—Sidney-Douglas ...	Nov. 15
So Red the Rose—Sullivan-Connolly	Nov. 22
3516 Rose of the Rancho—Boles-Swarthout	Nov. 29
Nevada—Crabbe-Erickson	Nov. 29

Republic Features

(1270 Sixth Ave., New York, N. Y.)

Beginning of 1935-36 Season

3556 Westward Ho—John Wayne (reset)	Sept. 1
3566 Tumbling Tumbleweeds—Gene Autry (re) ..	Sept. 1
3507 Two Sinners—Sleeper-Kruger (reset)	Sept. 12
3508 Cappy Ricks Returns—McWade-Walker	Sept. 23
3502 Forbidden Heaven—Farrell-Henry (re) ...	Sept. 26
3562 Lawless Range—John Wayne	Oct. 3
3567 Melody Trail—Gene Autry (60 min.)	Oct. 21
3546 Crime of Dr. Crespi—Von Stroheim	Oct. 21
3558 (3557) New Frontier—John Wayne (60m.) (reset)	Oct. 24
3530 Spanish Cape Mystery—Twelvetrees (re) ..	Oct. 25
3547 Racing Luck—Bill Boyd	Oct. 28
3532 \$1000 A Minute—Pryor-Hyams	Nov. 7
3524 Forced Landing—Ralston-Stevens	Nov. 25
3518 Frisco Waterfront—Twelvetrees-Lyon	Dec. 5
Burning Gold—Bill Boyd	Dec. 15

RKO Features

(1270 Sixth Ave., New York, N. Y.)

544 Threc Musketeers—Abel-Lukas-Graham	Nov. 1
---	--------

(One more Frank Buck picture to come.)

(End of 1934-35 Season)

Beginning of 1935-36 Season

601 Top Hat—Astaire-Rogers-Horton	Sept. 6
602 The Return of Peter Grimm—L. Barrymore ..	Sept. 13
604 His Family Tree—Barton-Callahan	Sept. 20
603 Powder Smoke Range—Carey (reset)	Sept. 27
606 Hi Gaucho—Duna-Carroll	Oct. 11
605 Rainmakers—Wheeler-Woolsey-Lee	Oct. 25
607 To Beat the Band—Herbert-Broderick	Nov. 8
608 Annie Oakley—Stanwyck-Foster	Nov. 15
609 In Person—Rogers-Brent-Mowbray	Nov. 22

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

Beginning of 1935-36 Season

(The letters T and F appearing after the production numbers indicate 20th Century and Fox pictures respectively.)

608F The Farmer Takes a Wife—Janet Gaynor ..	Aug. 2
603F Welcome Home—Dunn-Judge-Walburn	Aug. 9
605F Dressed to Thrill—Rolf-Brook	Aug. 16
611F Dante's Inferno—Tracy-Trevor	Aug. 23
604F Redheads on Parade—Boles-Lee-Halcy	Aug. 30
612F Steamboat Round the Bend—Will Rogers ..	Sept. 6
602F The Gay Deception—Lederer-Dee	Sept. 13
613F Thunder in the Night—Lowe-Morley	Sept. 20
607F Thunder Mountain—George O'Brien	Sept. 27
609F Here's To Romance—Martini-Tobin	Oct. 4
610F Charlie Chan in Shanghai—Oland	Oct. 11
614F This is the Life—Withers-McGuire	Oct. 18
615F Bad Boy—Dunn-Wilson-Fazenda	Oct. 25
616F Way Down East—Hudson-Fonda	Oct. 25
619F Music is Magic—Faye-Walker-Daniels	Nov. 1
618T Metropolitan—Tibbett-Bruce-Brady	Nov. 8
617T Thanks a Million—Powell-Dvorak	Nov. 15
601F In Old Kentucky—Will Rogers	Nov. 22
620T The Man Who Broke the Bank at Monte Carlo—Colman-J. Bennett-Clive	Nov. 29
606F Navy Wife—Trevor-Bellamy-Darwell	Nov. 29
621T Show Them No Mercy—Hudson-Romero ..	Dec. 6
622F Your Uncle Dudley—Horton-Wilson	Dec. 13
623F Whispering Smith Speaks—G. O'Brien	Dec. 20
624F The Littlest Rebel—Shirley Temple	Dec. 27

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Beginning of 1935-36 Season

The Dark Angel—March-Oberon-Marshall	Sept. 6
Red Salute—Stanwyck-Young	Sept. 13
Barbary Coast—Hopkins-McCrea-Robinson	Sept. 27
Melody Lingers On—Hutchinson-Houston (re) ..	Nov. 9
Splendor—Hopkins-McCrea	Nov. 23
Things To Come—English cast	Nov. 29
Modern Times—Chaplin	Rel. date postponed

Universal Features

(1250 Sixth Ave., New York, N. Y.)

A8086 Outlawed Guns—Buck Jones (62 min.) ..	July 29
A8026 Manhattan Moon (Confessions of a Modern Woman)—Cortez-Page	Aug. 5
A8018 She Gets Her Man (A Cup of Coffee)— Pitts-O'Connell	Aug. 19

(more to come)

Beginning of 1935-36 Season

A9003 Diamond Jim—Arnold-Arthur	Sept. 2
A9026 Storm Over the Andes—Jack Holt	Sept. 16
A9041 The Throw Back—Buck Jones (60 min.) ..	Sept. 16
A9018 King Solomon of Broadway—Lowe	Sept. 30
A9017 Fighting Youth (While the Crowd Cheers)— Charles Farrell	Sept. 30
A9034 The Affair of Susan—Pitts-O'Connell	Oct. 7
A9021 His Night Out—Horton-Hervey	Oct. 21
A9023 Three Kids and a Queen—Robson (re)	Oct. 28
A9011 Remember Last Night (Hangover Murders)— Arnold-Young	Nov. 4
A9016 Stormy—Beery, Jr.-Rogers (68 min.)	Nov. 11
A9042 Ivory Handled Gun—Buck Jones (58½m.) ..	Nov. 11
A9012 Sweet Surrender—Tamara-Parker	Nov. 18
A9029 East of Java—Bickford-Young	Nov. 25

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

Beginning of 1935-36 Season

905 Page Miss Glory—Davies-O'Brien-Powell ..	Sept. 7
918 Little Big Shot—Armstrong-Jason	Sept. 7
908 Special Agent—Davis-Brent-Cortez	Sept. 14
919 I Live For Love—Del Rio-Marshall	Sept. 28
909 Dr. Socrates—Muni-Dvorak	Oct. 19
920 Personal Maid's Secret—Hull-Lindsay	Oct. 26
928 Moonlight on the Prairie—Foran (63m.) ..	Nov. 2
917 Stars Over Broadway—O'Brien-Muir	Nov. 23
907 Frisco Kid—Cagney-Lindsay-Cortez	Nov. 30
916 Miss Pacific Fleet—Blondell-Farrell	Dec. 14

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5608 Scrappy's Big Moment—Scrappys (6½ m.)...July 28
5812 Spills and Splashes—Sport Thrills (9½m)...Aug. 5
5712 Snapshots No. 12—(10 min.)Aug. 7
5813 Tense Moments—Sport Thrills (9 m.).....Aug. 20
5713 Snapshots No. 13—(9½ min.)Aug. 30

(End of 1934-35 Season)

Beginning of 1935-36 Season

6951 Stars of Tomorrow No. 1—(10 min.)Aug. 1
6501 Garden Gaieties—K. Kat cart. (6½ min.)...Aug. 1
6301 Neighbors—Color Rhapsodies (8 min.).....Aug. 15
6601 Scrappy's Trailer—Scrappys cart. (6½m)...Aug. 29
6952 Stars of Tomorrow No. 2—(10½ min.)....Sept. 7
6302 Monkey Love—Color Rhapsodies (6½m.)...Sept. 12
6701 Screen Snapshots No. 1—(9 min.).....Sept. 13
6401 Love Is Never Blind—Voice of Experience
No. 1 (10½ min.).....Sept. 15
6402 God and Dad Turned Me Down—Voice of
Experience No. 2 (9 min.).....Sept. 15
6403 Without the Benefit of Solomon—Voice of
Experience No. 3 (10½ min.).....Sept. 15
6502 Happy Family—K. Kat cartoon (6½m.)....Sept. 25
6801 Jump Horse Jump—World of Sports 10½m. Sept. 27
6702 Screen Snapshots No. 2—(9½ min.)Oct. 11
6802 Feminine Invasion—World of Sports.....Oct. 20
6351 Tetched In the Haid—Barney Google
color cartoon (7 min.).....Oct. 24
6404 From the Brink of Eternity—Voice of
Experience No. 4 (11 min.)Oct. 28
6602 Let's Ring Doorbells—ScrappysNov. 7
6703 Screen Snapshots No. 3.....Nov. 8
6953 Stars of Tomorrow No. 3.....Nov. 10
6954 Stars of Tomorrow No. 4.....Nov. 10
6405 A Father's Sacrifice—Voice of Experience
No. 5Nov. 12
6503 Kannibal Kapers—K. Kat cartoonNov. 21
6354 Patch Mah Britches—Google cartoonDec. 19

Columbia—Two Reels

5124 The Captain Hits the Ceiling—All star
(18½ min.)July 26
(End of 1934-35 Season)

Beginning of 1935-36 Season

6101 Pardon My Scotch—3 Stooges (19 m.)....Aug. 1
6102 Hoi Polloi—3 Stooges (18 min.)Aug. 29
6103 It Always Happens—Clyde No. 1 (18 m.)...Sept. 15
6104 Star Gazing—All star comedy (17m.).....Sept. 26
6105 Honeymoon Bridge—Leon Errol (19m.)....Oct. 3
6106 Oh My Nerves—All star comedy (19m.)....Oct. 17
6107 His Marriage Mixup—Langdon com. 17½m. Oct. 31
6108 Yoo Hoo Hollywood—All star com. (18m.)..Nov. 14

Metro-Goldwyn-Mayer—One Reel

M-321 How To Sleep—Miniatures (11m.).....Sept. 14
W-341 The Old Plantation—Cartoons (10m.)....Sept. 21
S-362 Football Teamwork—Sports Parade (8m.) Sept. 28
T-302 Beautiful Banff and Lake Louise—Travel-
talks (8 min.)Oct. 5
M-322 Trained Hoofs—Miniatures (9 min.).....Oct. 12
W-342 Not Yet Titled—CartoonsOct. 19
S-363 Gymnastics—Sports Parade (9 min.).....Oct. 26

Metro-Goldwyn-Mayer—Two Reels

C-20 The Infernal Triangle—C. Chase (20m.)...Aug. 17
P-61 Buried Loot—(19 min.).....Available For Release
(End of 1934-35 Season)

Beginning of 1935-36 Season

C-221 Slightly Static—Todd-Kelly (19m.).....Sept. 7
P-241 Alibi Racket—Crime Doesn't Pay (18m.)...Sept. 14
C-211 Little Papa—Our Gang comedy (20m.)....Sept. 21
R-231 Starlit Days at the Lido—Musical
Revues (20 min.)Sept. 28
C-201 Nurse To You—Charles Chase (20m.)....Oct. 5
C-222 Twin Triplets—Todd-Kelly (21 min.)....Oct. 12
P-242 Not Yet Titled—Crime Doesn't Pay.....Oct. 19
C-212 Little Sinner—Our Gang (18 min.).....Oct. 26
R-232 Not Yet Titled—Musical RevueNov. 2
C-202 Manhattan Monkey Business—Chase com. Nov. 9
C-223 Hot Money—Todd-Kelly (18 min.).....Nov. 16
L-251 The Perfect Tribute (19 m.)..Available for release

Paramount—One Reel

J5-1 Popular Science No. 1—Cinccolor (8m.)....Sept. 20
V5-4 Broadway Highlights No. 4—Varieties 9½ Sept. 27
R5-3 Hooked Lightning—Spotlight (9½m.)....Sept. 27
E5-2 King of the Mardi Gras—Popeye (8m.)....Sept. 27
A5-4 Cavalcade of Music—Headliner (8½m.)....Oct. 4
P5-3 Paramount Pictorial No. 3—(9m.)Oct. 11
V5-5 March of the Presidents—Var. (10½m.)Oct. 18
T5-3 Making Stars—Betty Boop (6½ min.).....Oct. 18
A5-5 Babes in Hollywood—Headliner (9m.)Oct. 25
R5-4 Jumping Champions—Spotlight (9½m.)...Oct. 25
E5-3 Adventures of Popeye—Popeye (7½m.)Oct. 25
V5-6 Spring Night—Varieties (10 min.)Nov. 1
P5-4 Paramount Pictorial No. 4—(9½ min.)....Nov. 8
C5-2 Musical Memories—Color Classic (7m.)...Nov. 8
A5-6 Parade of the Maestros—Headliner (10m.) Nov. 15
V5-7 Broadway Highlights No. 5—VarietiesNov. 22
R5-5 Sport on the Range—Spotlight (9½m.) ...Nov. 22
T5-4 Henry, The Funniest Living American—
Betty Boop (6½ min.)Nov. 22
Sc5-2 It's Easy to Remember—Screen song.....Nov. 22
E5-4 The Spinach Overture—PopeyeNov. 29
J5-2 Popular Science No. 2—(10 min.)Nov. 29
A5-7 Radio Rhapsody—HeadlinerDec. 6
P5-5 Paramount Pictorial No. 5Dec. 6
V5-8 Countryside Melodies—Varieties (6m.)Dec. 13

RKO—One Reel

54407 "Quebec"—Vagabond (9½ min.)Aug. 9
54605 Unusualities—Vag. Easy Aces (8½ m.)...Aug. 16
54507 Pathe Topics—(9½ min.)Aug. 16
54312 Scotty Finds a Home—Rainbow P. (7½m.) Aug. 30
54606 Jolly Ol London—Vagabond (9½ min.)....Aug. 30
54313 Bird Scouts—Rainbow Parade (7 min.)..Sept. 20
(End of 1934-35 Season)

Beginning of 1935-36 Season

64401 Neptune Mysteries—Struggle to Live
(9 min.)Aug. 16
64501 Land of the Eagle—World on Parade
(10½ min.)Aug. 23
64201 Tricks of Trade—Easy Aces (10 m.).....Sept. 6
64402 Hermits of Grabland—Struggle (9m.)....Sept. 27
64601 Pathe Topics—(11 min.).....Oct. 4
64202 A Capitol Idea—Easy Aces (10 min.)Oct. 4
64302 Bugle From Blue Grass—Sport (10½m.) ..Oct. 11
64502 Spain's Romantic Isle (Majorca)—World on
Parade (10½ min.)Oct. 18
64203 A World Within—Easy AcesNov. 1
64403 Beach Masters—Struggle to Live (10½m.) Nov. 8
64101 Molly Moo Cow and the Indians—Rainbow
Parade Technicolor (7½ min.).....Nov. 15
64503 Land of Evangline—World on Parade
(10½ min.)Nov. 22
64204 Not Yet Titled—Easy AcesNov. 29
64102 Molly Moo Cow and the Butterflies—
Rainbow ParadeDec. 6
64602 Pathe TopicsDec. 6
64303 Gentlemen's Sport—Screen and Sport
(11 min.)Dec. 13

RKO—Two Reels

63301 A Quiet Fourth—Grable-Dearing (18 m.)..Aug. 9
63101 March of Time—Issue No. 5 (24 m.).....Aug. 16
63501 Metropolitan Nocturne—Kleinbach (18 m.) Aug. 23
63401 In Love at 40—Edgar Kennedy (19 m.)...Aug. 30
64701 Going on Two—Dionne Quintuplets (17m.) Sept. 1
63801 Major Bowes—(17½ min.)Sept. 6
63601 Night Life—Gene Austin (21 min.)Sept. 13
63701 Home Work—Leon Errol (19 min.).....Sept. 20
63802 Major Bowes—(17½ min.)Sept. 20
63102 March of Time—Issue No. 6 (21m.)Sept. 20
63803 Major Bowes—(20 min.)Oct. 4
63202 Where There's a Will—Charters (18m.)...Oct. 4
63302 A Returned Engagement—com. (21m.)Oct. 11
63103 March of Time—Issue No. 7 (22m.)Oct. 18
63804 Major Bowes—(18½ min.)Oct. 18
63502 Mismanaged—Radio musical (19½m.)Oct. 25
63402 Happy Tho Married—E. Kennedy (18m.)...Nov. 1
63805 Major BowesNov. 8
63104 March of Time—Issue No. 8Nov. 15
63602 Tuned Out—Ruth Etting (20 min.)Nov. 15
63806 Major BowesNov. 22
63702 Counselitis—Leon Errol (18 min.)Nov. 22
63203 The Worm Burns—Radio Flash (17m.) ..Dec. 6

Twentieth Century-Fox—One Reel

- 1502 Night Life of Europe—Adventures of a News Cameraman (9½ min.)Sept. 6
6904 Rodeo Day—Song Hit (11 min.).....Sept. 13
6601 Clever Critters—Treasure Chest (8½m.) ..Sept. 20
6503 Hey Diddle Diddle—Terry-Toon (6m.) ...Sept. 20
6903 College Capers—Song Hit (11 min.)Sept. 27
3602 Italian Riviera—Along the Road to Romance (10 min.)Sept. 27
6504 Foiled Again—Terry-Toon (6 min.)Oct. 4
6906 Hillbilly Love—Song Hit (11 min.)Oct. 11
6604 Hold That Line—Treasure Chest (7½m.)...Oct. 11
6505 Football—Terry-Toon (6 min.)Oct. 18
1503 Hazardous Occupations—Adventures of a News Cameraman (10½ min.)Oct. 18
6905 Way Out West—Song Hit (10½ min.)Oct. 25
3603 West Indies Cruise—Along the Road to Romance (10½ min.)Oct. 25
6602 Gangsters of the Deep—Treas. Chest 8½m.Nov. 1
6506 A June Bride—Terry-Toon (6 min.)Nov. 1
6605 Sunday Sports in Mexico—Treas. Chest 10½ Nov. 8
6507 Aladdin's Lamp—Terry-ToonNov. 15
1504 Shooting the Record Breakers—Adventures of a News CameramanNov. 22
3604 Argentine Argosy—Along Rd. to Romance.Nov. 22
6508 Southern Horse-Pitality—Terry-ToonNov. 29

Twentieth Century-Fox—Two Reels

- 6302 Flicker Fever—Ann McCully (20½m.)Sept. 20
6106 Rhythm of Paree—Musical comedy (21m.)Sept. 27
6205 Just Another Murder—Gilbert (17m.)Oct. 4
6103 Moonlight and Melody—Mus. com. (21½m.) Oct. 11
6206 He's a Prince—Tom Howard (18 min.)Oct. 18
6107 The Timid Young Man—Keaton (10½m.)...Oct. 25
6105 Ladies Love Hats—E. Truex (20 min.)Nov. 1
6301 Way Up Thar—Joan Davis (18½m.)Nov. 8
6207 One Big Happy Family—Tim and IreneNov. 15

United Artists—One Reel

- 2 Mickey's Garden—M. Mouse (9 min.)July 31
3 Mickey's Fire Brigade—M. Mouse (8½m.)....Sept. 4
4 Pluto's Judgment Day—M. Mouse (8 min.) ..Sept. 28
3 Music Land—Silly Symphony (9 min.)Oct. 10
5 On Ice—Mickey Mouse (8 min.)Nov. 6

Universal—One Reel

- A8283 Going Places with Thomas No. 13—(11m.) Aug. 19
A8206 Fox and the Rabbit—Cartune (8 min.)Sept. 30
(End of 1934-35 Season)

Beginning of 1935-36 Season

- A9271 Amateur Broadcast—Oswald cart. (6½m.) Aug. 26
A9272 The Quail Hunt—Oswald cart. (7½m.) ..Oct. 7
A9273 Monkey Wretches—Oswald cart. (7m.) ..Nov. 11
A9374 Stranger Than Fiction No. 14—(8½m.) ..Nov. 18
A9387 Going Places With Thomas No. 14—9½m.Nov. 25
A9375 Stranger Than Fiction No. 15—(9m.)Dec. 2
A9388 Going Places With Thomas No. 15—8½m.Dec. 9

Universal—Two Reels

- A9151 It's a Great Idea—comedy (19 min.)Aug. 28
A9409 Death Holds the Reins—Roaring No. 9 (17½ min.)Sept. 2
A9410 The Fatal Blast—Roaring No. 10 (20m.) ..Sept. 9
A9411 The Baited Trap—Roaring No. 11 (17m.) ..Sept. 16
A9412 The Mystery Shot—Roaring No. 12 18m.Sept. 23
A9152 Speedy Justice—comedy (17½m.)Sept. 25
A9413 Flaming Torrents—Roaring No. 13 19½m.Sept. 30
A9414 Thundering Fury—Roaring No. 14 (16m.) Oct. 7
A9415 The Conquering Cowpunchers—Roaring No. 15 (19½ min.)Oct. 14
A9601 Wreck of the Dirigible—Tailspin Tommy in the Great Air Mystery No. 1 (20½m.) ..Oct. 21
A9153 On Your Radio Dial—comedy (18½m.) ..Oct. 23
A9602 Roaring Firegod—Tommy No. 2 (20½m.) Oct. 28
A9603 Hurlled from the Sky—Tommy No. 3 21m.Nov. 4
A9154 Harlem Bound—Buck & Bubbles (20½m.) Nov. 6
A9604 A Bolt from the Blue—Tommy No. 4 (17½ min.)Nov. 11
A9605 The Torrent—Tommy No. 5 (19½m.) ..Nov. 18
A9606 Flying Death—Tommy No. 6 (20m.)Nov. 25
A9607 The Crash in the Clouds—Tommy No. 7 (20 min.)Dec. 2
A9608 Wings Disaster—Tommy No. 8 (18m.) ...Dec. 9
(A9171 "You Can Be Had" has been withdrawn)

Vitaphone—One Reel

- 9913 Rubino and His Orchestra—(10½ m.)Aug. 10
9625 What's the Idea—Lew Pollack (11 m.)....Aug. 17
9810 Merrie Old Soul—Merrie Melodies (7 m.)...Aug. 17
9710 Buddy the G Man—Looney Tune (7½ m.)...Aug. 24
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 1901 Curious Industries—Our Own United States Series (10 min.)Sept. 7
1803 Nutville—Pepper Pot (11 min.)Sept. 7
1501 Phil Spitalny and Girl Band—(9 min.)Sept. 14
1601 Vitaphone Music Hall—Musical (11m.)Sept. 21
1902 Playgrounds—Our Own U. S. (10m.)Oct. 5
1805 All American Drawback—Pepper Pot (11m.) Oct. 5
1502 Johnny Green and Orchestra—(10 min.)Oct. 12
1602 Vitaphone Casino—Musical (10½ min.)Oct. 19
1802 Wee Men—Pepper Pot (10m.)Nov. 2
1903 Camera Hunting—Our Own U. S. (11m.) ..Nov. 2
1503 Claude Hopkins and Orchestra—(11m.) ...Nov. 9
1603 Vitaphone Varieties—Musical (11m.)Nov. 16
1701 The Fire Alarm—Looney Tunes (6½m.) ..Nov. 23
1401 Flowers For Madame—Merrie Melodies ...Nov. 30
1804 Secin' Stars—Pepper Pot (11 min.)Nov. 30
1934 Nature's Handiwork—Our Own U. S. 10m. Nov. 30
1504 Jack Denny and OrchestraDec. 7
1806 P's and C's—Pepper PotDec. 9
1604 Vitaphone TabloidDec. 14
1807 Can It Be Done—Pepper PotDec. 21
1702 Plane Dippy—Looney TunesDec. 21
1402 I Want to Play House—Merrie Melodies ...Dec. 28
1905 Odd Occupations—Our Own U. S.Dec. 28
(The release date of 1801 "Palm Beach Knights" listed in the last Index as a Sept. 7 release has been postponed)

Vitaphone—Two Reels

- 9203 Why Pay Rent—Roscoe Ates (22 m.)May 4
9118 Main Street Follies—LeRoy (21½ min.)May 11
9109 The Love Department—B. Claire (20m.)May 18
9110 Fifty Dollar Bill—Bway. Brev. (20½m.)May 25
9210 Pretty Polly—Polly Moran (20 min.)June 1
9117 Better Than Gold—Bway. Brev. (18½m.) ..June 8
9206 Serves You Right—S. Howard (22 min.)June 15
9107 Springtime in Holland—D. Dare (15½m.) ..June 22
9102 Film Follies—Ray Perkins (22 min.)June 29
9219 Husband's Holiday—comedy (18 min.)July 6
9204 High Wide and Handsome—Williams (17½m.) July 20
9113 Surprise—Duncan Sisters (21½ m.)July 27
9109 Romance of the West (Romance of the Rockies)—Dare (18 min.)Aug. 3
9214 Watch the Birdie—Bob Hope (20½ m.)Aug. 10
9115 The Lady in Black (Jack Whiting)—Brevities (22 min.)Aug. 17
9220 Keystone Hotel—Conklin (15½ min.)Aug. 24
(End of 1934-35 Season)

Beginning of 1935-36 Season

- 1008 Dublin in Brass—Morton Downey (21 m.) ..Sept. 7
1027 Oh Evaline—Hal LeRoy (19 min.)Sept. 14
1101 Keystone Hotel—Turpin-Sterling (15 m.) ..Sept. 21
1020 Doorman's Opera—Bway. Brev. (20 m.)Sept. 28
1102 Vodka Boatmen—Yacht Club Boys (20 m.) ..Oct. 5
1028 Tickets Please—Georgie Price (22½m.)Oct. 12
1001 Reglar' Kids (Meglin Kids)—Tech. 17½m.Oct. 19
1103 Lonesome Trailer—El Brendel (18m.)Oct. 26
1009 Check Your Sombrero—Bway. Brev. (19m.) Nov. 2
1104 The Officer's Mess—Comedy (21½m.)Nov. 9
1021 Rooftops of Manhattan—Bway. Brev. 22m.Nov. 16
1105 Double Exposure—Comedy (21 min.)Nov. 23
1010 Trouble in Toyland—Bway. Brev. (22m.) ..Nov. 30
1002 Okay Jose—Bway. Brev. (18 min.)Dec. 7
1011 Katz' Pajamas—Bway. BrevitiesDec. 14
1106 The Lucky Swede—ComedyDec. 21
1022 Broadway Ballyhoo—Bway. BrevitiesDec. 28

NEW YORK RELEASE DATES Universal News

- 407 Wednesday ..Nov. 20
408 SaturdayNov. 23
409 Wednesday ..Nov. 27
410 SaturdayNov. 30
411 Wednesday ..Dec. 4
412 SaturdayDec. 7
413 Wednesday ..Dec. 11
414 SaturdayDec. 14
415 Wednesday ..Dec. 18
416 SaturdayDec. 21
417 Wednesday ..Dec. 25
418 SaturdayDec. 28

Fox Movietone

- 19 Wednesday ...Nov. 20
20 SaturdayNov. 23
21 Wednesday ...Nov. 27
22 SaturdayNov. 30
23 Wednesday ...Dec. 4
24 SaturdayDec. 7
25 Wednesday ...Dec. 11
26 SaturdayDec. 14
27 Wednesday ...Dec. 18
28 SaturdayDec. 21
29 Wednesday ...Dec. 25
30 SaturdayDec. 28

Paramount News

- 32 Wednesday ...Nov. 20
33 SaturdayNov. 23
34 Wednesday ...Nov. 27
35 SaturdayNov. 30
36 Wednesday ...Dec. 4
37 SaturdayDec. 7
38 Wednesday ...Dec. 11
39 SaturdayDec. 14
40 Wednesday ...Dec. 18
41 SaturdayDec. 21
42 Wednesday ...Dec. 25
43 SaturdayDec. 28

Metrotone News

- 217 Wednesday ..Nov. 20
218 SaturdayNov. 23
219 Wednesday ..Nov. 27
220 SaturdayNov. 30
221 Wednesday ..Dec. 4
222 SaturdayDec. 7
223 Wednesday ..Dec. 11
224 SaturdayDec. 14
225 Wednesday ..Dec. 18
226 SaturdayDec. 21
227 Wednesday ..Dec. 25
228 SaturdayDec. 28

Pathe News

- 65234 Wed. (E.) ..Nov. 20
65135 Sat. (O.) ..Nov. 23
65236 Wed. (E.) ..Nov. 27
65137 Sat. (O.) ..Nov. 30
65238 Wed. (E.) ..Dec. 4
65139 Sat. (O.) ..Dec. 7
65240 Wed. (E.) ..Dec. 11
65141 Sat. (O.) ..Dec. 14
65242 Wed. (E.) ..Dec. 18
65143 Sat. (O.) ..Dec. 21
65244 Wed. (E.) ..Dec. 25
65145 Sat. (O.) ..Dec. 28

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PENNSYLVANIA 6-6379

Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, NOVEMBER 23, 1935

No. 47

TENTH PICTURES

Under your 1935-36 contract you are entitled to cancel one out of each group of ten pictures, without paying for it, with the exception of the Metro-Goldwyn-Mayer contract, which requires that you pay fifty percent of the rental price of the film.

If you do not cancel one in the first group of ten, you are entitled to cancel two in the second group, or three in the third group, and so on.

It is not necessary that the picture you cancel be the tenth; it may be the first, second, third, fourth, and so on, up to the tenth of each group. But if it is not the tenth, you must pay for it, and then apply on the tenth picture whatever moneys you paid for the picture you cancelled. In other words, if, for illustration, you cancelled the sixth picture of a given group, and you paid fifty dollars for it, you have the right to apply fifty dollars on the price of the tenth picture of that particular group.

The following are the tenth pictures of the different companies:

Columbia

Up to "Cowboy Crusader," set by this company for release November 30, there will have been released only nine pictures, three of which are westerns.

In a recent editorial there was discussed in these columns the acts of Columbia about notifying the exhibitors that it has eliminated the second of the two Frank Capra productions from the 1934-35 contracts. I have noticed in the 1934-35 release schedule that it has restored this picture, the title of which is given as "Opera Hat." This may mean that Columbia has decided to deliver the second Capra production to the holders of the 1934-35 contracts.

First National

Up to "Man of Iron," set for release December 21, this company will have released only seven pictures.

I noticed in the latest First National release schedule, printed in last week's Blue Section, that this company has included in its 1934-35 release schedule "Captain Blood." This means that it will deliver this picture to the 1934-35 contract holders, thus making the shortage in the company's product for the 1934-35 season five pictures.

The five star-pictures this company still owes to the 1934-35 contracts holders are the following: No. 857, a Leslie Howard production; No. 860, a Kay Francis production; No. 861, a Claudette Colbert production; No. 871, a Joan Blondell production; and No. 868, an Edward G. Robinson production.

As said in the editorial that was printed on Page 112 (issue of July 13,) holders of the 1934-35 First National contracts are entitled to the first pictures First National will produce with these stars. Accordingly, such exhibitors are, in my opinion, entitled to "I Found Stella Parish," because it is the first Kay Francis picture that has been produced after the First National notice eliminating these five star-pictures. Whether, however, First National will willingly deliver this picture and the other pictures without a court fight remains to be seen.

Metro-Goldwyn-Mayer

"A Night at the Opera," released November 15, was the tenth picture of the first group.

MGM is continuing the delivery of 1934-35 pictures.

Paramount

"Wanderer of the Wasteland," released September 10, was the tenth picture of the first group, and "So Red the Rose," set for release November 22, is the tenth picture of the second group.

RKO

Up to "In Person," released November 22, RKO has released only nine pictures for the 1935-36 season.

Twentieth Century-Fox

For those who made contracts before the amalgamation, "Here's to Romance," released October 4, was the tenth picture of the first group of ten, and "Navy Wife" ("Beauty's Daughter"), set for release November 29, the tenth of the second group.

For those who bought the Twentieth Century-Fox without the Twentieth Century (Zanuck) brand, "Here's to Romance" is the tenth of the first group and "The Littlest Rebel," set for release December 27, the tenth of the second group of ten.

For those who bought only the Twentieth Century (Zanuck) brand, there have been only four pictures released so far up to "Show Them No Mercy."

For those who bought both groups, Twentieth Century-Fox and Twentieth Century (Zanuck), "Here's to Romance" is the tenth of the first group of ten and "Navy Wife" the tenth of the second group.

United Artists

The pictures distributed by this company are sold individually; therefore, there is no cancellation privilege.

Universal

For those who bought also the westerns, "Stormy," set for release November 11, is the
(Continued on last page)

"Ship Cafe" with Carl Brisson and Arline Judge

(Paramount, Nov. 1; running time, 64½ min.)

This is pretty good entertainment for audiences who are not too discriminating. The plot lacks originality; but the music and the comedy make it satisfactory entertainment for the masses. The dance by Arline Judge in the closing scenes is quite vulgar, and should be eliminated. Carl Brisson has a pleasant voice and personality. In spite of the fact that he acts foolishly, one is in sympathy with him because his intentions are always honorable. Arline Judge awakens sympathy by her efforts to help Brisson become a star, and one admires her for resenting Mady Christian's method of practically making a gigolo of Brisson in order to help him in his ambitions. It is not until Brisson loses Miss Judge and his other friends that he realizes what Miss Christian's interest in him really meant. He immediately breaks his friendship with her, and after many explanations becomes reconciled with Miss Judge.

The original screenplay is by Harlan Thompson and Herbert Fields. Robert Florey is the director and Harold Hurley the producer. In the cast are William Frawley, Inez Courtney, Eddie Davis, and others.

Not for children, adolescents, or Sundays because of the dance. Suitability, *Class B*.

"Stormy" with Noah Beery, Jr. and Jean Rogers

(Universal, Nov. 11; running time, 67 min.)

A good outdoor melodrama, suitable for all types of audiences. The story is wholesome and there are situations that direct human appeal. Its charm lies in the simplicity of the plot, which deals mostly with a young man's love for a horse. The magnificent scenery of the Painted Desert in Arizona, which is used as the background, adds to one's enjoyment of the picture. One is held in suspense and also thrilled in the situations where the wild horses stampede. There is a suggestion of a romance between Beery and Miss Rogers, but it is incidental.

The plot was adapted from the novel by Cherry Wilson. The screenplay is by George Plympton and Ben Grauman Kohn, the direction by Louis Friedlander. Henry MacRae is the producer. In the cast are Raymond Hatton, Walter Miller, and others.

Suitable for the entire family. *Class A*.

"In Old Kentucky" with Will Rogers and Dorothy Wilson

(Fox, Nov. 22; running time, 84 min.)

An excellent comedy, with Will Rogers at his best. It has many amusing situations. One of such situations is where Rogers hides Charles Sellon in his bungalow, and tries to keep his presence there unknown to Charles Richman, his employer, Sellon's bitter enemy, who had come to visit Rogers. Another comical incident is that in which Rogers, who had blackened his face to avoid recognition and thus escape from jail, is mistaken for Bill Robinson and is forced to dance so as not to arouse the suspicions of the jailer. The closing scenes are, however, the best, for not only are they thrilling but extremely comical; spectators should laugh heartily at the efforts of Etienne Girardot to produce rain to make the track muddy so that Rogers' horse might win. There is human interest in the story. One is in sympathy with Dorothy Wilson and Rogers, who work hard to prepare their horse for the Kentucky Derby. Sellon's readiness to shoot any one who approached him is exaggerated and becomes a bit tiresome. The romance is pleasant.

The plot was adapted from the play by Charles T. Dazey. Sam Hellman and Gladys Lehman wrote the screenplay, George Marshall directed it, and Edward Butcher produced it. In the cast are Louise Henry, Esther Dale, Alan Dinehart, Bill Robinson, and others.

Suitable for all. *Class A*.

"Stars Over Broadway" with Pat O'Brien, James Melton and Jean Muir

(Warner Bros., Nov. 23; running time, 88 min.)

Just fair! It has been given a good production, but there is not one new twist; it follows the routine plot of the rise, fall, and rise again of a singer. It progresses according to formula and one is able to foresee the outcome of each situation. James Melton has a pleasant voice, but he does not sing operatic arias as well as singers as Martini and Tibbett. For no reason at all, Pat O'Brien is forced to

walk through the picture with so mournful an expression, such an air of self-pity, that he becomes annoying. Warner Bros. has used this picture as a means of doing some heavy advertising for a music publishing concern—Witmark. In one situation Witmark songs are referred to at least five times. And there is some other advertising, too—for Dempsey's Restaurant, the Chevrolet automobile, and the Ritz Bar. (You should be paid to show this picture):—

O'Brien, without funds, sees an opportunity of getting to the top by managing Melton, a hotel porter, who he discovers had a fine voice. He works for a year at any kind of job in order that he earn money to pay for singing lessons for Melton. Melton makes a fine impression at his audition before officials of the Metropolitan Opera Company, but when O'Brien hears that it would require five more years of study for Melton to become an opera star, he tells him that first they will make money through his crooning and then worry about opera. By clever scheming O'Brien finally makes Melton famous. Jean Muir, a singer, O'Brien had fallen in love with, imagines herself in love with Melton. Success goes to Melton's head; he takes to drink, and loses his position in a cafe and on the radio. O'Brien, feeling that he was in some way responsible for the boy's downfall, turns over all his money to the music teacher with instructions to take Melton to Italy for further instruction. Miss Muir meets with an accident after being told by O'Brien that her voice was not good. O'Brien visits her, confesses that he had lied about her voice because he did not want her to become a professional, and then confesses his love for her. Without waiting for an answer he leaves. A year later Melton returns to America a finished singer and scores a triumph at the opera. He takes O'Brien back as his manager. O'Brien meets Miss Muir at the opera house and is overjoyed when she tells him she loves him.

The plot has been adapted from the novelette "Thin Air," by Mildred Cram. The screenplay is by Jerry Wald and Julius Epstein. William Keighley directed it and Sam Bischoff produced it. In the cast are Jane Froman, Frank McHugh, Marie Wilson, Frank Fay, and others.

Suitable for all. Suitability, *Class A*.

"Mary Burns, Fugitive" with Sylvia Sidney, Melvyn Douglas and Alan Baxter

(Paramount, Nov. 15; running time, 88 min.)

A powerful gangster melodrama. There is more human interest in it than in most melodramas of this type, because the story concerns itself with the misfortunes that befall Sylvia Sidney, an innocent victim of one of the gangsters. But it is demoralizing, just the same, for the young gangster is shown fearless, bold, and brutal. In the situation in the church, where he had been caught he threatens to drop a hand grenade, killing all, unless they permit him to go free; and the police are compelled to free him. Miss Sidney awakens deep sympathy; the spectator is pleased when she is finally cleared and marries the man she loves. The closing scenes, in which the police trap the gangster by using Miss Sidney as the lure, should hold the audience in tense suspense. The comedy, provoked by clever dialogue, is good:

Miss Sidney, on the night that she is to marry Baxter, learns that he is a notorious gangster, wanted by the police. Federal agents surround her coffee shop, but Baxter escapes. Miss Sidney is arrested as his accomplice and sentenced to fifteen years in the penitentiary. She is put in the same cell with Pert Kelton, a stool pigeon. The Federal agents instruct Pert to plan their escape, thus hoping that Baxter would contact Miss Sidney. After their escape, Sylvia obtains a position in a hospital as a maid. There she meets and falls in love with one of the patients (Melvyn Douglas), an explorer, who had been blinded temporarily. Baxter finds out where she is and sends one of his henchmen for her; but she escapes and the henchman is killed by Federal men who had been watching Miss Sidney's apartment. Eventually Miss Sidney is found by the police and taken to Douglas's mountain retreat; they had sent word to Baxter indirectly that she was there and, knowing that he was insanely jealous, felt that he would go. He does go, and attempts to kill Douglas; but Miss Sidney grabs his gun and kills him. She goes back to prison, but Douglas engages the best lawyers and wins her freedom. He marries her.

The story is by Gene Towne and Graham Baker, and the screenplay by Gene Towne. William K. Howard is the director and Walter Wanger the producer. In the cast are Wallace Ford, Brian Donlevy, Frank Sully, and others.

Not for children, adolescents, or Sundays. Powerful adult entertainment. *Class B*.

"The Man Who Broke the Bank at Monte Carlo" with Ronald Colman and Joan Bennett

(20th Century-Fox, Nov. 29; running time, 66 min.)

Just fair entertainment, of program magnitude. The production is lavish, and Mr. Colman's acting excellent. There is nothing in the plot to direct an appeal to the emotions of sympathy. It has a few mildly exciting situations. One of such situations is where Colman breaks the bank at Monte Carlo, winning about ten million francs for himself and for his friends who had financed him. The situation in which Colman returns to the Casino again to play holds one in fair suspense. The romantic interest is pleasant:

Colman, a Russian prince refugee, forced to work as a taxicab driver, is financed by his Russian friends, who worked hard at menial jobs, and is sent to Monte Carlo to try his luck at gambling. He breaks the bank and to the dismay of the Casino officials leaves with all the money. He returns to his friends, who receive him joyfully, and divides the money with them. Colman meets Joan Bennett and her brother, Colin Clive, and falls in love with her, as she does with him. She tells him that her brother is compelling her to marry a wealthy but old man, and Colman offers her his entire fortune. His generosity fills her with contrition for she was in the pay of the Casino officials to lure Colman back to Monte Carlo. She refuses to continue with her work and arranges to leave without seeing Colman again. When Clive tells her that he had told Colman she had left for Monte Carlo she is forced to go there in the hope of stopping Colman from gambling away his fortune. But she is too late; Colman does play again and loses everything. Just as he is leaving the Casino he sees Miss Bennett with the Casino directors and for the first time realizes what her purpose had been. He goes back to his old job of driving taxicabs. A year later he meets Miss Bennett again; she confesses her love for him and they are united.

The plot was adapted from a play by Ilia Surgutchoff and Frederick Albert Swann. Howard E. Smith and Nunnally Johnson wrote the screen play. Stephen Roberts is the director and Darryl Zanuck the producer. In the cast are Nigel Bruce, Montagu Love, and others.

Suitable for all. Suitability, *Class A*.

"In Person" with Ginger Rogers and George Brent

(RKO, Nov. 22; running time, 86½ min.)

A fairly good comedy. It has some human interest, some amusing situations, and it holds the spectator in fairly tense suspense. The manner in which Brent cures Miss Rogers of a nervous breakdown and teaches her how to act like a normal human being provokes a few laughs. The music and dancing are of the popular variety. The romance is fairly pleasant:—

Miss Rogers, a motion picture star, suffering from a nervous breakdown caused by the rough handling of adoring mobs, uses a disguise to avoid recognition. She becomes acquainted with Brent and begs him to take her with him to his mountain retreat where he was going for a vacation. Because of her ugliness he feels sorry for her and, with the consent of her physician, takes her with him. She resents his discourteous treatment and plans to teach him a lesson. Taking off her disguise, she sings and dances for him, but he pretends that he does not recognize her as the well known actress. He forces her to cook and do other house work. She asks him to take her to a motion picture theatre where her picture was being screened, hoping that he would thus be convinced. She appears on the stage and introduces herself. The spectators rush up to her but she is not frightened, for she is cured. When the Sheriff tells her that the townsfolk thought it was immoral for her to stay at the same place with Brent without being married, she asks the Sheriff to force Brent to marry her. The Sheriff nearly ruins her plans by attempting to compel her to marry Alan Mowbray, an actor who had followed her to the mountains, but Brent arrives in time to marry Miss Rogers himself. He is angry and Miss Rogers promises him a divorce. She goes back to the studio to make her new picture. Brent calls to see her and confesses his love for her. She is happy, for she loved him and wanted to stay married to him.

The plot was adapted from the *Motion Picture Magazine* story by Samuel Hopkins Adams. Allan Scott wrote the screenplay, William Seiter directed it, and Pandro S. Berman produced it. In the cast are Grant Mitchell, Samuel S. Hinds, Joan Breslau, and others.

Suitable for all. Suitability, *Class A*.

"Thanks A Million" with Dick Powell and Ann Dvorak

(20th Century-Fox, Nov. 15; running time, 87 min.)

Excellent entertainment for all. It is a combination of musical comedy and political satire, based on a novel story. There is an added attraction for radio fans—the appearance in the cast of several of their favorites such as Paul Whiteman with his band, Fred Allen, Rubinfoff, and the Yacht Club Boys. The first half is excellent; it is "peppy," has tuneful music, and comical situations and dialogue. It peters out in the beginning of the second half, but picks up speed again and ends in an exciting manner. There is just one objectionable feature—the situation in which the wife of the political leader very openly suggests that Dick Powell spend the night with her; her actions are offensive:—

Fred Allen and his troupe, en route to New York, stop off at a small town where Allen becomes acquainted with Raymond Walburn, candidate for Governor, who drank too much and bored everyone with his speeches. Allen, having no engagements for his troupe, conceives the idea of putting on a show each time Walburn is to make a speech so as to bring crowds to the rallies. Powell's voice wins him many admirers, including the wife of the political leader, Dinehart. This annoys Miss Dvorak, who loved Powell, but she is reassured when he tells her he loves her. At one of the rallies Walburn is too intoxicated to speak and Powell takes his place. He is so successful that Dinehart decides to oust Walburn and put Powell in as candidate for Governor. Powell, feeling that he would never be elected, accepts the proposition because of the publicity he would receive. The night before election Miss Dvorak, angry because Powell had gone to see Dinehart's wife instead of keeping an appointment with her, runs away. Having lost the girl he loved, he is very unhappy. At a last political rally he tells the audience that Dinehart and his party men were expecting gratuities from him if he were elected, and cautions them not to vote for him. But the voters, realizing he is honest, elect him Governor by an overwhelming majority. He is reconciled with Miss Dvorak.

The original screenplay is by Nunnally Johnson. Roy Del Ruth is the director and Darryl Zanuck the producer. In the cast are Patsy Kelly, Paul Harvey, and others.

Because of the sex situation just mentioned, it is unsuitable for children, adolescents or Sundays. Excellent adult entertainment. *Class B*.

"A Night at the Opera" with Groucho, Chico and Harpo Marx, Kitty Carlisle and Allan Jones

(MGM, Nov. 15; running time, 94 min.)

This is an excellent combination of farce and music, different from the usual backstage story. The scenes at the opera house during a performance offer not only good music but extremely laugh-provoking comedy, caused by the antics of the Marx Brothers, who interrupt the performance by manipulating the backdrops, by accompanying the singers, and by running on and off the stage, until the management engages for the leading role the tenor they were sponsoring. There are many other comical situations. The most comical one is where Groucho Marx, assigned to a very small stateroom on a steamer in which he and his large trunk hardly fitted, is compelled to admit about fourteen persons, who had come on some errand or other, until there is no breathing space left. And the situation in which he and his brothers fool a detective by changing furniture from one room to another while being chased by him, finally exhausting him, is equally comical. The music is good, especially that sung by Allan Jones, a newcomer; he has a fine personality and an excellent voice. His adventures with the Marx Brothers, who hoped to make a star of him, are exciting. In order to bring him to the recognition of the opera director they are shown interrupting a performance in which Walter King was singing. By working various backdrops they pull King off the stage and hide him. They then put Jones in his place and he is acclaimed by the audience. This wins Jones a contract with the opera company; and when he says that he will not sing with anyone but Kitty Carlisle, whom he loved, she, too, is engaged.

The story is by James K. McGuinness and the screenplay by George S. Kaufman and Morrie Ryskind. Sam Wood is the director and Irving Thalberg the producer. In the cast are Siegfried Rumann, Margaret Dumont, Edward Keane, Robert Emmett O'Connor, and others.

Some of the remarks by the Marx Brothers have double meanings, but it is doubtful if children or adolescents will understand them. Suitability, *Class A*.

tenth picture of the first group of ten; but for those who did not buy the westerns, the tenth is "Sweet Surrender."

Universal continues to release pictures in the 1934-35 season.

Warner Bros.

"Miss Pacific Fleet," set for release December 14, is the tenth picture of the first group of ten.

WARNER BROS. AND ITS TRAILERS OF "MIDSUMMER NIGHT'S DREAM"

Information has reached this office indicating that "Dr. Socrates" is not the only feature picture to which a trailer for "Midsummer Night's Dream" has been attached so as to get free showing; it has been attached to other features.

As said in a recent editorial, Warner-First National have no right to attach a trailer for any feature on any film that is to be shown by an exhibitor without such exhibitor's permission.

Though you are within your rights in detaching from your feature picture any trailer attached by the distributor without your permission, frequently you do not discover that the picture you are about to show has that trailer attached to it until after you see the trailer flashed on the screen and the harm is done. For this reason I suggest that you send to the Warner-First National exchange the following letter, by registered mail:

"I have received information to the effect that you are attaching a trailer for your feature picture 'Midsummer Night's Dream' to features shipped to your exhibitor-customers for their showing without the permission from such exhibitors.

"I take this means to notify you that I do not desire to have you attach such a trailer on any of the Warner-First National pictures that I have under contract.

"In case you should attach such a trailer without my written permission and I should happen to show it before I discover it, I shall expect you to pay me \$..... for its showing on my screen."

The screen is your property and you should not allow any distributor to use it unless he pays you for its use.

TOO MANY MUSICALS

It seems as if the major companies are repeating the mistake that was made in the advent of talking pictures. Because of the success the Warner Bros. picture "Gold-diggers of Broadway" made at that time, not only Warners produced musicals with a vengeance, but the other producers tried to profit from this cycle of pictures, and since every producer thought that music and not plot substance was what had made the first musicals successful, they did not pay much attention to the story material—any story would do. The result was that in a short time the exhibitors could not drag people into their theatres even with a rope.

The old mistake seems to be on the road to repetition: since the unprecedented success

"One Night of Love" made, every producer has gone for singers, particularly Metropolitan Opera singers, men and women, regardless of their adaptability to screen work. Artists who have no suitable personality for the screen are being engaged, and put into mediocre plots. And the result is that the picture-going public is beginning to get restive; and unless the practice is abandoned—unless greater care is exercised in the engaging of such actors and in the selecting of the story material in which such actors are put, we shall have the old story repeated.

The old theory that the play is the thing is as true today as it was in years gone by, not only on the stage but also on the screen, particularly on the screen. A player may be extremely popular, but the picture in which he acts must have story-substance. The difference in the intake between the picture of a popular player with a good story and one with a bad story is often as much as fifty per cent. The difference in the receipts between "Love Me Forever" and "One Night of Love" is a good criterion.

Let the producers remember that the story is the thing, even when popular screen or stage stars are concerned.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Annie Oakley," "Cappy Ricks Returns," "Charlie Chan in Shanghai," "Du Bist Entzuchird Marie," "Frontier Justice," "Gunners and Guns," "His Night Out," "In Person," "The Ivory Handled Gun," "Kocha, Liebien, Zdunrya," "Larsen's Second Wedding," "The Man Who Broke the Bank at Monte Carlo," "The Matchmaker," "A Night at the Opera," "North of Arizona," "The Old Homestead," "Princess O'Hara," "Racing Luck," "Sedma Velmoc," "Ship Ahoy," "The Silent Code," "Solo Eine Gaunerbande," "Stars Over Broadway," "Svitan," "Trail's End," and "Western Courage."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "Case of the Lucky Legs," "Case of the Missing Man," "Emil Und Die Detektive," "Flickorna Frau Gamla Sta'n," "Frisco Kid," "Heart Song," "I Have Lived," "I Live My Life," "Il Signa Della Corce," "Mary Burns, Fugitive," "Melody Lingers On," "Mimi," "Mutiny On the Bounty," "Reform Girl," "Rio Rattler," "Shir Hashirin," "Escape From Devil's Island" ("Song of the Damned," "Thanks a Million," "This Woman Is Mine," "Topaz," "Two Fisted," and "Wives Beware."

CLASS C (Unsuitable for anybody): "Back to Eden," and "The Girl From Maxims."

Note: "Shoot the Works" has been transferred from the "B" to the "A" list, "Die Oder Kiene" has been transferred from the "A" to the "B" list and "George White's Scandals of 1934" has been transferred from the "B" to the "C" list.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50

35c a Copy

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, NOVEMBER 30, 1935

No. 48

ORDINANCES AGAINST CARNIVALS

The response to my recent editorial appeal for copies of city ordinances against carnivals or any other kind of travelling shows has been generous.

Lest other exhibitors want to have such information, I am reproducing in this column the main features of two of such ordinances.

The following is from Akron, Ohio:

"Section 255. The amount to be paid for such license shall be as follows: For any theatrical exhibition, drama, comedy, opera, moving picture show or concert, Three Dollars (\$3.00) for each day or Ten Dollars (\$10.00) per week; for any circus, show, menagerie, or combination thereof, employing twenty-five (25) cars or less for transit, One Hundred Dollars (\$100.00) per day; for any circus, show, menagerie, or combination thereof, employing fifty (50) cars or less, Two Hundred Dollars (\$200.00) per day; for any circus, show, menagerie, or combination thereof, employing more than fifty (50) cars, Three Hundred Dollars (\$300.00) per day; for any minstrel or vaudeville show Five Dollars (\$5.00) for the first day and Three Dollars (\$3.00) for each additional day; for all other exhibitions of any kind whatsoever licensed or regulated under this chapter, One Hundred Dollars (\$100.00) for the first day and Twenty-five Dollars (\$25.00) for each additional day; provided that no license shall be issued to permit any circus, show, menagerie or combination thereof to operate within the corporation limits for more than five days in any year. But the owner, lessee or manager of any academy of music, opera house, public hall or building used, or intended to be used, for any such theatrical exhibition, moving picture show or other amusements or performances as are regulated by this subdivision, shall upon payment of the fees in accordance with the seating capacity as follows, to wit;

Not exceeding 500 seats.....	\$25.00
Not exceeding 1000 seats.....	50.00
All over 1000 seats.....	75.00

have issued to him by the Director of Public Safety a license to use such academy of music, opera house, public hall or other building for any and all exhibitions, performances and amusements for which a license is required by the provisions of this chapter, which said license shall continue one year from its date; and all such exhibitions, performances or amusements held in such academy of music, opera house, public hall or other building so licensed and conducted by such owner, lessee or manager, shall be exempted from any other fees or charges provided therein."

Of interest may prove also a letter that was sent to the City Council of Akron by Independent Theatre Owners Association of that city:

"Gentlemen:

"The so-called Carnival, which was licensed to operate at East Exchange and Carroll Streets during the past two weeks, prompts this Association to petition your honorable body to change the ordinance to limit carnivals and similar traveling exhibitions to three, or not more than six days.

"Out-of-town operators of such carnivals pay a nominal license fee and take out of Akron thousands of dollars, as in the case of the Carnival referred to, through gambling devices and extremely low-grade exhibitions. The City's cost of handling the criminal acts these carnivals breed far exceeds the small license fee paid. The gypsy type of operators are the big gainers; the City, the legitimate merchant and business men are the heavy losers.

"The members of this Association have hundreds of thousands of dollars invested in Akron real property. We pay real estate taxes, licenses and other numerous kinds of State and Federal taxes. We have given our financial and moral support to the betterment of Motion Picture entertainment. A comparison between pictures being shown at our theatres to-day with those shown a few years ago proves, we believe, that we theatre owners are sincere in our effort to give the American family good clean entertainment, both from the standpoint of amusement and education.

"Gentlemen, is it fair to subject the independent or neighborhood theatre owners of Akron to the low grade and illegal type of competition for two whole weeks at a time?"

The following ordinance comes from a city of about 14,500, also in the state of Ohio, but the name of the city is suppressed at the request of the City Clerk:

"An Ordinance to Regulate and License Carnivals.

"Be it ordained by the City Council of the City of, State of Ohio.

"That any person, persons, firm or corporation being the owner, manager or proprietor of any travelling carnival or part thereof consisting of two or more shows, exhibitions or other services of public entertainment, before engaging in said business in the City, Ohio, shall pay to the Mayor of said City three hundred dollars (\$300.00) for the first day said business is conducted and three hundred dollars (\$300.00) for each additional day said business

(Continued on last page)

"Splendor" with Miriam Hopkins and Joel McCrea

(United Artists, Nov. 23; running time, 76½ min.)

This is a fairly good marital drama, with an appeal mostly to women. The production and acting are excellent. But the theme is unpleasant. Helen Westley, Joel McCrea's mother, actually induces her daughter-in-law, Miriam Hopkins, to give herself to another man, who could further her son's career. And the unpleasantness is felt more deeply because of the fact that her actions are motivated by a desire, not so much to see her son happy, but to effect her financial security. One feels deep sympathy for Miss Hopkins, who tries to find happiness with her husband, but is prevented from doing so because of her mother-in-law's interference. The situation in which Miss Hopkins confesses to McCrea that his business success had been won, not by his ability, but by her surrender to his sponsor is touching because of McCrea's unhappiness. Of course, Miss Hopkins' surrendering herself to another man is not a commendable act, but the fact that she atones for this makes one feel sympathy for her.

In the development of the plot Paul Cavanaugh sponsors McCrea's business career because of his love for Miss Hopkins, McCrea's wife. Miss Hopkins, realizing that Cavanaugh expected her to surrender herself to him, tries to convince McCrea that he is not suited for business, urging him to take up writing. But when McCrea insists that money is what he wants, she becomes enraged and telephones to Cavanaugh, asking him to give McCrea an important assignment to Mexico as part of his bargain; she later gives herself to him. When McCrea returns she confesses and then leaves him. She obtains employment and plans to divorce McCrea. But McCrea had come to his senses and had left his family. He obtains a position as a newspaper reporter and then goes to see Miss Hopkins. He pleads for forgiveness and they are reconciled.

The original screenplay is by Rachel Crothers, the direction by Elliott Nugent; Samuel Goldwyn produced it. In the cast are Billie Burke, David Niven, Katherine Alexander, Ruth Weston and Arthur Treacher.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. Suitability, *Class B*.

"Frisco Kid" with James Cagney, Margaret Lindsay and Ricardo Cortez

(Warner Bros., Nov. 30; running time, 77 min.)

Very good. This is another story of Barbary Coast, but superior to the United Artists version. There is human interest in it, a charming romance, and situations that hold one in tense suspense. At the same time it is a forceful melodrama, depicting realistically the heartlessness, brutality, and utter disregard for life and liberty of the frequenters of Barbary Coast. James Cagney, though their leader, is not shown practicing brutalities; he forbids his men to kill others. But at one time he himself is forced to kill a man, in self defense. Since the victim had been a bully and had tortured others one feels that his death was for the best of the community. One is in sympathy with Margaret Lindsay, an honest, upright, and courageous woman, attempting to help others. A situation that appeals to the emotions of sympathy is that in which George E. Stone sacrifices his life to save Cagney's. The closing scenes, in which the Vigilantes are shown cleaning up Barbary Coast, are exciting:—

Cagney, a sailor, while visiting Barbary Coast, is knocked out; he recovers in time to save himself from being shanghaied. He rows ashore. Befriended by Stone, who gives him food and clothing, he decides that Barbary Coast is the place where he could make a fortune. Margaret Lindsay, owner of the town newspaper, engages Donald Woods as editor to fight the lawlessness in Barbary Coast. Cagney is introduced to Miss Lindsay by Woods, with whom he had become acquainted, and he falls in love with her at first sight. Eventually he becomes the leader of the Coast and the owner of the largest gambling establishment. Miss Lindsay falls in love with him and tries to influence him to give up that sort of business. When Wood is killed for his fearless editorials, Miss Lindsay is shocked and refuses to see Cagney, believing him to be guilty. The Vigilantes decide to take matters into their own hands and, capturing the leaders, set fire to Barbary Coast. Cagney tries to persuade his men not to shoot at the Vigilantes but to surrender peacefully, but they refuse to obey. He is arrested, convicted by the Vigilantes for murder, and sentenced to die. But Miss

Lindsay, acquainting the Vigilantes with his heroism, pleads for his acquittal. She confesses that she loves him and intends to marry him, assuring them that he will become an honest business man. They free him, and Cagney is happy to know that she loves him.

The story and screenplay are by Warren Duff and Seton I. Miller. Lloyd Bacon is the director and Sam Bischoff the producer. In the cast are Lili Damita, Barton MacLane, and others.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. *Class B*.

"Scrooge" with an English cast

(Paramount, Dec. 18; running time, 73 min.)

This British-made film with an all-English cast is a delightful entertainment not only for readers of Dickens' stories, but for almost everybody. It is particularly suitable for the holiday season because the action unfolds during Christmas. Although parts of it are quite somber, it ends on so cheerful a note that people should leave the theatre in a happy mood. The acting is excellent, the settings are realistic, and the story is a happy combination of comedy and pathos. Some of the situations appeal to one's emotions of sympathy deeply. The situation in which Tiny Tim's family grieves over his death is one of them.

The story revolves around Scrooge, the skinflint, whose only amusement in life was to work and hoard his money. He treats his clerk heartlessly and pays him miserly wages; and he even refuses to offer Christmas wishes to those who knew him. He is terrified when, on Christmas Eve, the ghost of his former partner talks to him, begging him to change his ways. He tells him he cannot find peace because, while alive, he had acted just as did he. He takes Scrooge to various homes where, unseen, he observes what others were doing and saying. The scenes of love and happiness he sees make him realize how wasted was his life. He awakens Christmas morning a changed man: he gives his clerk an increase, wishes everyone good cheer, contributes to charity, and accepts his nephew's invitation to have Christmas dinner with him.

The plot was adapted from the novel "Christmas Carol" by Charles Dickens. Henry Edwards directed it. In the cast are Seymour Hicks, Donald Calthrop, and others.

Suitable for all. *Class A*.

"So Red the Rose" with Margaret Sullavan, Randolph Scott and Walter Connolly

(Paramount, Nov. 22; running time, 82 min.)

Excellent! The production and acting are very good. Alterations have been made in adapting it from the novel. These have improved it, if anything. It is a stirring melodrama of the Civil War days and, without resorting to scenes of actual fighting, it portrays the horrors of war by showing its effect on one particular aristocratic Southern family. Some of the situations are so touching that they bring tears to the eyes. The situation in which Janet Beecher, who had had a vision that her son had been killed, is shown going to the battlefield and finding his body moves one deeply. Miss Sullavan's performance,—her wistfulness and the tender quality of her voice, make the picture outstanding. Her courage and kindness awakens the spectator's sympathy.

In the development of the plot Miss Sullavan, whose father, brother, and sweetheart had gone to war, tries to console her mother and to help as much as she can. Her brother is killed and her father dies of wounds after he returns to his home. Her mother sets the slaves free, but one faithful slave, who had been with the family for a long time, remains with them. Invading Union soldiers, finding Randolph Scott, Miss Sullavan's sweetheart, in her home, arrest him and then burn down the house, forcing the family to live in the quarters of the former slaves. After the war the heroine, her mother, and her aunt, with their one servant, work hard in the fields and at home, trying to keep things going. There is joy in the hearts of all when Scott, whose fate was not known, returns.

The plot was adapted from the novel by Stark Young. Laurence Stallings, Maxwell Anderson, and Edwin Justus Mayer wrote the screenplay. King Vidor directed it and Douglas MacLean produced it. In the cast are Janet Beecher, Elizabeth Patterson, Dickie Moore, and others.

Suitable for all. *Class A*.

"To Beat the Band" with Hugh Herbert

(RKO, Nov. 8; running time, 67 min.)

A moderately entertaining farce with music. It may amuse audiences who are not too particular about story material, for this story is completely nonsensical. However, there are a few gags that are funny and at times the situations provoke hearty laughter. And there is some good jazz music for those who enjoy it. Hugh Herbert, in the role of a nitwit, heir to a fortune, is comical in his attempts to obey the terms of the will by marrying a widow. And Helen Broderick, as the designing widow, who eventually marries him, contributes to the comedy by her wisecracks, but some of these wisecracks have double meanings and are quite vulgar. The romantic interest, revolving around Roger Pryor and Phyllis Brooks, is mildly pleasant:—

Herbert, in love with Miss Brooks, is disappointed when his aunt leaves her fortune to him on condition that he marry a widow. He conceives the idea of marrying Miss Brooks to Pryor, because Pryor had told him he was going to kill himself; Miss Brooks would then be a widow and Herbert could marry her. In case Herbert failed to marry a widow within three days the money was to be turned over to Fred Keating and the members of his band. Keating, realizing that his fortune depended on keeping Pryor alive, guards him; he does this at the suggestion of Miss Broderick, who had disclosed the terms of the will to him, and whose purpose was to receive a \$1,000,000 fee from him. But, deciding that she could make more money if she were to marry Herbert herself, a widow, she induces him to marry her, much to the joy of Pryor and Miss Brooks, who had fallen in love with each other. After the excitement is over, Herbert finds that his aunt is alive; she had pretended to be dead so as to induce Herbert to marry.

The story is by George Marion, Jr., the screenplay by Rian James, and the direction by Ben Stoloff. Zion Myers produced it. In the cast are Eric Blore, Evelyn Poe, and others.

Because of the wisecracks it is hardly suitable for adolescents or Sundays. Harmless for adults. Children will not understand the wisecracks. *Class B.*

"Escape From Devil's Island" with Victor Jory, Norman Foster and Florence Rice

(Columbia, Nov. 10; running time, 67½ min.)

Just a moderately entertaining program melodrama. The plot is far-fetched and the situations obvious. The only interesting part of the picture is that in which Victor Jory, Norman Foster, and Stanley Andrews escape from Devil's Island (the island where the French Government send their convicted criminals,) and elude their pursuers; otherwise, everything proceeds in the routine manner.

The story is by Fred De Gresac, the screenplay by Earle Snell and Fred Niblo, Jr., and the direction by Albert Rogell. In the cast are Daniel Haynes, Herbert Heywood, and others.

Suitable for all. Suitability, *Class A.*

"Sweet Surrender" with Frank Parker and Tamara

(Universal, Nov. 18; running time, 77 min.)

Moderately entertaining program fare. The plot is trite and far-fetched, and the action slow. It may attract such people as are interested in seeing radio personalities on the screen. But most of them will be disappointed, for Frank Parker, the singer, is hardly a romantic type, and he gives a stilted performance. Another disappointment is the fact that Tamara, who is known for her singing, is cast as a dancer; she is not given a chance to sing. One loses interest in the outcome because of the obvious plot. There is quite some advertising done for the S.S. Normandie, and in the beginning of the picture also for Dempsey's Restaurant:—

Tamara, a ballet dancer, leaves for Europe, disguised as a school teacher. She needed a rest and did not want to be recognized. Aboard the same ship is Arthur Pierson, a crook, and his girl friend (played also by Tamara). Noticing the remarkable resemblance between the ballet dancer and his girl-friend, he conceives the idea of forcing his girl-friend to change her haircomb and dress to resemble the ballet dancer. He then steals the dancer's passport and letter of credit. In the meantime Parker, a radio singer, who was infatuated with the dancer, mistaking the crook's friend for the dancer, pays attention to her. This annoys the legitimate

dancer, who was in love with Parker. The ballet dancer becomes involved with a sponsor of a peace program, who is mistaken for a radical, and when the boat lands, both are imprisoned. Eventually the identity of the crooks becomes known and they are caught. The dancer and Parker marry.

The story is by Herbert Fields, the screenplay by John V. A. Weaver. Monte Brice is the director and William Rowland the producer. In the cast are Helen Lynd, Russ Brown, Abe Lyman and band, and others.

Because of the acts of the crooks it may prove unsuitable for children, adolescents, or for Sunday showing. Harmless for adults. *Class B.*

"Murder At Glen Athol" with John Miljan and Irene Ware

(Invincible, Oct. 1; running time, 66½ min.)

A moderately entertaining murder-mystery melodrama of program grade. It may hold the attention of followers of this type of picture entertainment, since the identity of the murderer is not divulged until the end. But it is somewhat demoralizing because of the conduct of a young girl, a gold-digger, who resorts to blackmail and to other vices; also because of the manner in which this young girl is murdered by her mother-in-law. The plot becomes confusing at times, and the action lags. The only pleasant feature is the romance between John Miljan and Irene Ware, both of whom awaken sympathy by their efforts to clear an innocent person:—

Miljan, a detective on vacation, is invited by the owners of a neighboring estate to be their guest at a party. Betty Blythe, the mistress of the house, seems distressed. She is unhappy because Iris Adrian, her daughter-in-law, whose husband was in an insane asylum, was trying to inveigle Miss Blythe's younger son, Barry Norton, into a romance with her. Miljan meets Miss Ware at the party and they become friends. Shortly after Miljan leaves for his home he is called back to investigate a few murders that had occurred after he had departed. Miss Adrian, her first husband Harry Holman, and her second husband, who had escaped from the insane asylum, are all found murdered. Miljan finally unravels the case by proving that Noel Madison had killed Holman when Holman had caught him entering Miss Adrian's room. Madison had gone there to find some letters Miss Adrian had in her possession, which she was using to blackmail him. Miss Adrian had been murdered by Miss Blythe, to save her son Norton. The insane husband had been killed by the butler, who had taken him for a thief. Miljan does not turn Miss Blythe over to the police; but she eventually kills herself. Miljan and Miss Ware marry.

The story is by Norman Lippincott, the screenplay by John W. Krafft, and the direction by Frank R. Strayer. Maury M. Cohen produced it. In the cast are Oscar Apfel, James P. Burtis and others.

Unsuitable for children, adolescents, or Sundays. *Class B.*

"Wildcat Saunders" with Jack Perrin and Blanche Mehaffey

(Atlantic Pictures, January 1; time, 56 min.)

Compared with other western melodramas that are produced on a shoestring, "Wildcat Saunders" is a topnotcher, by reason of the fact that from the time the picture starts there is not an idle moment; and because the main characters are sympathy-awakening, one's attention is held nailed to the screen until the very end. Jack Perrin does excellent work. He can ride, and it seems as if he can fight, too. He used to be a pretty good drawing card once, but his drawing powers have been hurt because of the poor story material of several of his late pictures. With stories and direction such as have been given him in this picture, he should come back in no time. "Snowflake," a negro, provides the comedy, which is very good:—

When Perrin loses a fight in the prize ring, his manager takes him to a ranch out west for training. The stage is held up several times and the robbers are sought. The foreman of the ranch was in league with other robbers and the hero eventually catches him and makes it possible for the sheriff to recover the stolen valuable jewels. Perrin marries Miss Mehaffey, the daughter of the ranch owner, with whom he had fallen in love.

Miller Easten wrote the screen play, Harry Frazer directed it, and William Berke produced it.

Suitable for all, wherever westerns are shown. Suitability, *Class A.*

is conducted in said City, and said sum shall be payable for the use of said City for the purpose of regulating said business in said City.

"Any person, persons, firm or corporation violating any of the provisions of this ordinance, or failing to pay the license required by the terms of this ordinance, shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined not less than five hundred dollars (\$500.00) nor more than one thousand dollars (\$1,000.00)."

Of interest may prove also a letter that has been received from Mr. C. W. Sadler, of Palace and Princess Theatres, Weatherford, Texas, bearing on the subject:

"While here in Weatherford we do not have any such ordinance in effect, I happen to know of several Texas towns that have been successful in getting an ordinance passed by their City Council to the effect that a tent show or carnival using tents are considered a fire hazard and they are not permitted to show within the city limits, thus getting them some distance from town and helping the situation to some extent, as carnivals usually will not get out in the country to open up, and the people do not, as a usual thing, take to them when they are a mile off from the business section."

An exhibitor who is trying to induce his city council to pass an ordinance making the license fee discouraging may advance as an additional reason the fact that such shows require police protection. And such protection costs the city a great deal of money.

Since the response to my appeal for information on carnivals has been so gratifying, I am prompted to ask you to send me a copy of an ordinance limiting the number of theatres in your town in accordance with its population. If your town has not such an ordinance, you may be able to tell me what town has, so that I may write to the city clerk and obtain a copy.

FOX ACCOUNTS WHO ARE NOT ENTITLED TO THE ZANUCK PICTURES

As a result of the editorial, "The Status of the Zanuck Pictures in the New Fox Setup," which appeared in the November 16 issue of Harrison's Reports, an exhibitor has written to this office as follows:

"I have a contract for all features that will be 'generally released' by Fox during the 1935-36 season, made and approved prior to the date of the merger between Fox and Twentieth Century Pictures. A clause written into this contract reads as follows:

"The Photoplay DANTE'S INFERNO and such other Photoplays as may be released by the Distributor under the designation of Twentieth Century Productions are not included in this contract."

"Since the merger had not been consummated at the time this contract was signed, how could they put this stipulation in the contract and make it valid?

"Will you please advise me as to what rights I have respecting the Twentieth Century productions?"

This exhibitor and other exhibitors having contracts with the same provision are not entitled to the Twentieth Century (Zanuck) productions, in spite of the fact that at the time

these contracts were made the merger had not yet been consummated. Fox had the right to insert any conditional provisions into the contract regarding such merger or any other mergers it might be contemplating, so long as the exhibitor acquiesced. If the merger of Fox with Twentieth Century Pictures, Inc., had not been consummated, Fox Film Corporation would not have been held accountable; but since the merger has been consummated, the exhibitor is held to the terms of the contract by which he consented, knowingly and voluntarily, to forego all rights to whatever pictures Fox might release under the Twentieth Century brand. Only such exhibitors as hold contracts without this restriction are entitled to the Twentieth Century productions.

This exhibitor's letter discloses the fact that the executives of Fox Film Corporation and of Twentieth Century Pictures, Inc., were one hundred per cent sure that the merger would be approved by the stockholders of both companies. With such a feeling, they proceeded to protect themselves against any claims for the Twentieth Century productions by inserting the clause mentioned in the exhibitor-correspondent's letter. They intended to sell the Twentieth Century (Zanuck) pictures at higher terms than the Fox pictures and felt that such a protection was necessary.

While the insertion into the Fox contracts of the clause just mentioned is a shrewd business move, the benefit Twentieth Century-Fox will derive from it will depend entirely on the quality and magnitude of the pictures Mr. Zanuck will produce under the Twentieth Century brand. So far the results have been disappointing, for out of the four pictures which he has already produced and released only one comes up to the Zanuck standard; it is "Thanks a Million"; the other three pictures are either mediocre or fair—"Metropolitan" is not setting the world afire; "The Man Who Broke the Bank at Monte Carlo" is of program grade, and "Show Them No Mercy" is a cheap gangster picture, despite Mr. Zanuck's stiff fight with Joe Breen to retain the title "Snatched," to which the Production Code head objected strenuously.

The exhibitors are entitled in the Zanuck pictures to quality and magnitude proportionate to the high barter terms they were compelled to pay. Unless this is done, Twentieth Century-Fox will find next season that the disadvantages from selling fairly good films at high prices are many.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Bars of Hate," "Cheyenne Tornado," "Forbidden Heaven," "Mutter Und Kind," "The New Frontier," "No Man's Range," "\$1,000 a Minute," "Paddy O'Day," "Petersburg Nights," "So Red the Rose," "Trigger Tom," "Valley of Wanted Men," "Welcome Home," and "The Yiddish King Lear."

CLASS B (Unsuitable for either children or adolescents but are neither approved nor disapproved for adults): "The Crime of Dr. Crespi," "Ship Cafe," and "Sweet Surrender."

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 15.75
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.

P. S. HARRISON, Editor

Established July 1, 1919

PEnnsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, DECEMBER 7, 1935

No. 49

ALLIED STATES COMMENT ON THE ST. LOUIS TRIAL

Under the heading, "ST. LOUIS TRIAL," Mr. Abram Myers, counsel for Allied States Association, issued the following statement on November 30:

"Sufficient time has elapsed since the verdict of acquittal to permit of a review of the proceedings and the formulation of conclusions in reference thereto. Three major distributors, Warners, Paramount and R-K-O, and certain officials thereof, were indicted under the Sherman Act for conspiring to withhold product from independent theatres and to supply the same to Warner theatres. After the court had denied all manner of dilatory pleas the defendants were finally brought to trial. The court denied the Government's request to lock up the jury and during the lengthy trial the jury was permitted to roam at large. The defendants were represented by numerous high-pressure lawyers led by former Senator James A. Reed. They resorted to every known device to sway the jury regardless of the pertinent and relevant testimony. They attacked persons not parties to the transactions in question; they attacked Government counsel, the Attorney General and the Department of Justice; and they 'rode' the court. One of their number branded the court's charge to the jury a stump speech, for which effrontery he was adjudged in contempt and fined \$100. The closing arguments were masterpieces of invective and it is perfectly evident that the jury was swayed by this performance and not by the facts and law as revealed in the judge's charge.

"The Government was ably represented by Russell Hardy, Special Assistant to the Attorney General, and no blame attaches to him for the outcome. He was overpowered at the end by sheer force of numbers and eloquence. He had been under the combined and systematic attack of opposing counsel throughout the trial and was worn to a frazzle. His conduct under overpowering odds was gallant and merits praise. His summation was clear, logical, concise; if he showed a weakness, it was in including a wholly unnecessary defense of himself and the Department of Justice. But he needed help both from the standpoint of prestige and physical endurance. In view of the importance of the case and the obvious efforts of the defendants to influence the jury by crowding the court room with political and legal luminaries, it would not have been beneath the dignity of the Attorney General or the Assistant Attorney General in charge of antitrust prosecutions to attend the trial, at least for a brief period. Hardy also needed one or two thoroughly experienced, loyal associates to carry a part of the tremendous burden of trying a case of such magnitude against such a potent array of counsel.

"In commenting on the verdict I said that it was of no importance except to the immediate parties to the proceeding. A study of the record confirms this view. Allied's only concern was lest a precedent be established which would prove embarrassing in other prosecutions by the Government or in efforts by exhibitors to protect themselves in freeze-out cases. The outcome has not changed the law one iota; if the charge of Judge Moore has any significance it is to strengthen the law in its application to conspiracies to withhold product from independent exhibitors and give it to the affiliated chains. The following quotation from the charge to the jury coincides with previous conceptions of the law and exemplifies the principles on which the indictment was based:

"You are instructed that while any one of the defendants, either with or without cause, could lawfully have refused to sell motion picture film to the three theatres in question, that it is, nevertheless, unlawful and illegal for any two defendants, either with or without cause, to conspire together to refuse to sell film to these three theatres.

"Since the evidence discloses and it is not denied that the defendants did not sell their regular 1934-1935 supply of film to those three theatres, you will, therefore, only have to determine whether the defendants refused to sell this film pursuant to a common design or common purpose or common plan or mutual understanding.

"In this respect, any two corporations may conspire, even though one is a wholly owned subsidiary of the other. Thus defendants Warner Bros. Pictures, Inc. and First National Pictures, Inc., although all of the stock of the latter company is owned by the former, may, through different officers, conspire to refuse to furnish their respective pictures."

"This is the law as defined by Judge Moore in its application to a typical freeze-out case. Cases similar to that involved in the trial are springing up all over the United States. A chain notifies the distributors that it is building or will operate a theatre at a given place. The distributors then reserve their product in that place for the chain. It is unthinkable that this can happen so often, with such uniformity of results, except by understanding and agreement between two or more legal entities. When that exists there is a conspiracy and a violation of the law. Please note how this was accomplished in St. Louis, according to Judge Moore:

"It is uncontradicted that on March 27th Abel Cary Thomas as Secretary and General Counsel of Warner Bros., Inc., wrote Mr. Schaefer stating that Warners was operating the Schubert-Rialto Theatre through a subsidiary and it was highly probable that Warners would in the future obtain additional first run theatres. The letter stated, "We expect your support in this situation. * * * Our investments in St. Louis have been enormous and we are anxious to protect the situation as best we can. In the event that your product is free for the coming theatrical year, will you be good enough to assure us that it will be available for our use. This, of course, is with the understanding that you can derive a satisfactory rental." The next day, March 28, 1934, Mr. Schaefer wrote Mr. Thomas stating, "If you are contemplating taking over the Schubert-Rialto Theatre in St. Louis or any other theatre that would give you an opportunity to give us adequate representation in that city, we will enter into an agreement with you for Paramount pictures for such houses as you will be operating next season.

"We will negotiate with you as to prices and other terms of exhibition on or before August 1st, in the hope and expectation that a complete agreement will have been arrived at by August 15th. You have our promise that prior to that we will not commit our pictures to anyone else."

"The R-K-O product was tied up for the Warner theatre by a similar exchange between Joseph Bernhard and Ned Depinet.

"In addition to this exchange of letters there was a vast amount of conflicting testimony as to alleged declarations tending to show the existence of a conspiracy. The witnesses Arthur and Partington on the one hand, and the defendants Starr and Sears on the other, collided head-on in their testimony. The analysis by Judge Moore tended strongly to support the prosecution's view as the evidence. In fact, his charge left no room for doubt that had he been deciding the case, instead of merely instructing the jury, he would have held with the Government. But the decision rested with the jury; they received the case in a fog; and the outcome should not deter either the Government or any sorely pressed exhibitor in future cases of the same general character. Certainly any attempt by the Department of Justice to use this verdict as an excuse for not enforcing the law in other like cases would be most reprehensible. It is to be hoped, however, that in close cases the Department will proceed civilly rather than criminally.

(Continued on last page)

"Too Tough to Kill" with Victor Jory and Sally O'Neil

(Columbia, Nov. 23; running time, 57 min.)

Just a moderately entertaining program melodrama. The plot lacks originality. Part of it is unpleasant because a group of men are shown deliberately planting dynamite in a tunnel under construction, even though they knew that the explosion would kill many of the workers. The plot is far-fetched—the villains are able to carry out their nefarious scheme without being detected. The love interest is mildly pleasant. Johnny Arthur provokes some laughs by his stupid actions as a newspaper photographer:—

Victor Jory, chief engineer on a construction tunnel, is hampered in his efforts to complete the job by many accidents. He knows that the accidents are caused by the deliberate scheming of men who did not want the job to be finished, which would ruin Jory's company. Jory is unable to find the guilty persons. Sally O'Neil, a newspaper reporter, sent to cover the accidents at the tunnel, falls in love with Jory. Although he resents her presence at first he, too, falls in love with her. She accidentally overhears the schemers plotting to kill Jory, who had gone into the tunnel. With the help of her assistant, Arthur, she gets word to Jory in time to save him and his men from death. The criminals are rounded up. Miss O'Neil and Jory marry.

Robert D. Speers wrote the story, Lester Cole and J. Griffin Jay wrote the screenplay, and D. Ross Lederer directed it. In the cast are Thurston Hall, Robert Gleckler, Ward Bond, and others.

Because of the deliberate attempt to murder the workers it is unsuitable for children, adolescents, or Sunday showing. Adult entertainment. *Class B.*

"Show Them No Mercy" with Rochelle Hudson, Bruce Cabot and Cesar Romero

(20th Century-Fox, Dec. 6; time, 75½ min.)

A fairly exciting but unpleasant gangster melodrama. The opening scenes are the picture's best part. There one is held in tense suspense knowing that the hero and the heroine were unwittingly walking into the hideout of kidnappers. One is, therefore, in sympathy with them almost immediately so that their eventual sufferings at the hands of the gangsters move one. The unpleasantness is provoked by the homicidal desires of one of the gangsters, who wants to kill the young couple and their baby. The situation in which he, in a drunken condition, enters the heroine's room to carry out his plan, sends shivers down one's back. Another unpleasant situation is that in which this murderer shoots his own pal. The picture serves as a warning that kidnapping does not pay, because of the alertness of Federal men. All four kidnappers are killed. There is no romantic interest. The comedy consists of pranks the gangsters play on each other and is not particularly amusing.

In the development of the plot, the young couple, seeking shelter when their car stalls in the mud during a rainstorm, find a deserted-looking shack, where they make themselves at home and even find food suitable for their baby. They are awakened during the night by the arrival of four gangsters who had used the shack as a hideout, and where they had come to divide a fortune in ransom money they had just collected. They keep the couple prisoners and refuse to permit a doctor to be brought for the baby, who had become ill. They force the hero to spend the ransom money, to find out whether it was marked. A radio announcement warns them that the money is marked. Two of the kidnappers are caught trying to leave the State and are killed. The murderous gangster kills his pal in order to get his share of the loot. The young couple, in a frantic attempt to escape from the murderer, are finally forced to kill him; the hero is wounded. The Federal men acclaim the hero and his wife for their bravery.

The original story and screenplay is by Kubec Glasmon. George Marshall is the director, and Darryl Zanuck the producer. In the cast are Edward Norris, Edward Brophy, Warren Hymer, Herbert Rawlinson, and others.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"Navy Wife" with Claire Trevor and Ralph Bellamy

(20th Century-Fox, November 29; time, 72 min.)

A fair drama, with an appeal mostly to women. A few alterations have been made in adapting it from the novel "Beauty's Daughter." These have improved it considerably for Ralph Bellamy, the husband, a naval officer, is shown, instead of neglecting his wife for another woman, a spy, becoming friendly with her to get proof against her. Warren

Hymer provokes comedy by his efforts to injure himself so as to be taken to the navy hospital where Claire was a nurse.

In the development of the plot Miss Trevor, a nurse in a navy hospital, meets and falls in love with Bellamy, a navy doctor. Miss Trevor marries Bellamy and devotes herself to his motherless daughter, who had been crippled by infantile paralysis. Because Bellamy talks constantly about his dead wife, Miss Trevor thinks that he does not love her. She decides to take the child away for a cure, hoping that her absence will make him love her. When the daughter is cured, Miss Trevor returns but is unhappy to find her husband enmeshed in what she thinks is an affair with Kathleen Burke. Bellamy, because of strict rules, is unable to reveal to Miss Trevor that he is doing work for the Intelligence Service. When he eventually exposes her, Miss Burke shoots him in an effort to escape. But he recovers. He then tells his wife how much he loved her.

The plot was adapted from the novel by Kathleen Norris. Sonya Levien wrote the screenplay, Allan Dwan directed it and Sol M. Wurtzel produced it. In the cast are Jane Darwell, Ben Lyon, George Irving, and others.

Suitable for all. *Class A.*

"Miss Pacific Fleet" with Joan Blondell, Glenda Farrell and Hugh Herbert

(Warner Bros. Dec. 14; time, 65 min.)

A good farce. It depends more on dialogue than on story material to provoke laughs. The plot is thin, but since the action is fast and many of the situations comical, it holds the attention fairly well throughout. Hugh Herbert, as a hen-pecked husband, and Allen Jenkins, as a nitwit sailor, are responsible for most of the comedy. The situation in which they are shown entertaining Joan Blondell and Glenda Farrell, and are forced to make excuses to Minna Gombell, Herbert's wife, who unexpectedly arrives at the cafe, is extremely amusing. The romantic interest is incidental. The closing scenes in which an attempt is made to kidnap Miss Blondell, are comical and exciting.

Jenkins, a sailor on leave, suggests that Miss Blondell, with whom he was in love, enter the popularity contest sponsored by Herbert, leading business man, for the title of "Miss Pacific Fleet" and the cash prize that comes with it. Her pal, Miss Farrell, seeing an opportunity to make enough money to take them both back to New York, induces Miss Blondell to accept Jenkins' attentions until the contest is over. Miss Blondell meets Warren Hull, of the Marines, falls in love with him, and forgets all about Jenkins. This annoys him and he swings all his votes to another girl. But Hull wins the contest for Miss Blondell by getting all the Marines to vote for her. She and Miss Farrell go to New York.

The plot was adapted from the *Collier's Magazine* story by Frederick H. Brenman. Lucille Newmark and Peter Milne wrote the screenplay, Ray Enright directed it, and Earl Baldwin produced it. In the cast are Marie Wilson, Guinn Williams, Paul Fix, and others.

Suitable for all. Suitability, *Class A.*

"Broadway Hostess" with Wini Shaw and Lyle Talbot

(First Nat'l., Dec. 7; running time, 67 min.)

Just program entertainment. The plot is thin and serves as a framework for the rendition of several torch songs by Wini Shaw. Its appeal will, therefore, be directed mainly to those who enjoy that type of music. The story, which is really sufficient for a two-reeler and has been stretched to feature length, offers little to hold one's attention. The comedy, provoked by the wisecracks of Allen Jenkins, is frequently amusing:—

Miss Shaw, through the efforts of her manager, Lyle Talbot, becomes a well known singer. She is unhappy because Talbot does not return the love she feels for him. He is in love with Genevieve Tobin, a society girl, who at first rejects him. He is determined to make enough money to win her and for that purpose opens a fashionable gambling establishment. Talbot and Miss Tobin marry and are happy. He backs Miss Shaw in a musical show, which is successful. At the opening night, Talbot's brother-in-law, who had harbored a grudge against him because of gambling debts, shoots Talbot, who is rushed to the hospital. Miss Shaw hurries there after the performance and she and Miss Tobin become friends. Talbot recovers. Phil Regan Miss Shaw's accompanist, proposes to her and she accepts him.

The original screenplay is by George Bricker. Frank McDonald is the director and Bryan Foy the producer. In the cast are Spring Byington, June Travis, and others.

Suitable for all. Suitability, *Class A.*

**"East of Java" with Charles Bickford,
Frank Albertson and Elizabeth Young**

(Universal, Nov. 25; running time, 71 min.)

A good melodrama of its kind. The action in the second half is considerably exciting. There several persons, stranded on an island after a shipwreck, are shown in constant danger of attacks by hungry lions. The closing scenes, in which Charles Bickford keeps the lions at bay by holding flaming torches in his hands, are thrilling. Bickford is at first an unpleasant character because his primitive passions come to the fore, but toward the end he wins one's good will, because he sacrifices his life to help his companions escape. The scenes which show the lions attacking some of the men and killing them are gruesome. Frank Albertson and Elizabeth Young, the young sweethearts, awaken one's sympathy by their pathetic plight:—

Bickford, a fugitive from justice, passenger aboard a tramp steamer sailing from East Africa, with a cargo consisting also of lions, tries to force his attentions on Miss Young, another passenger, who was on her way to England. When Leslie Fenton, the Chinese captain, hears a radio announcement offering a reward for Bickford, dead or alive, he insists that Bickford pay him \$50,000 for protection. Bickford, at the point of a gun, forces him to take the ship off its course. They run into a typhoon and the ship is wrecked. The few passengers and some members of the crew make the shore. The lions break loose from their cages during the storm and they swim ashore. Bickford takes charge and at first tries to force his attentions on Miss Young. But he soon realizes that Albertson and Miss Young love each other, and becomes their friend. One by one the survivors are killed by the lions until there is just Bickford, Miss Young, Albertson, and a Chinese cabin boy left. A message sent by a trained bird which Albertson had brought ashore brings an aeroplane. They are sighted by the pilot. Bickford forces the three others to rush to the plane while he holds the hungry lions off. They save themselves, but the lions kill him.

The plot was adapted from the *Red Book* magazine story "Tiger Island," by Gouverneur Morris. James Ashmore Creelman wrote the screenplay, George Melford directed it, and Paul Kohner produced it. In the cast are Siegfried Rumann, Jay Gilson, and others.

Aside from the fact that it may be too harrowing for children, it is suitable for all. For adults, *Class A*, for children, *Class B*.

**"Ah, Wilderness" with Wallace Beery,
Lionel Barrymore and Eric Linden**

(MGM, Nov. 29; running time, 97½ min.)

Excellent entertainment for the masses. It is the type of picture that can be enjoyed by both young and old, for it presents domestic problems of interest to every one. MGM has given this a fine production, reproducing the 1906 period with such realism that it is certain to bring back happy memories to many persons. The story is an excellent combination of human interest and comedy, depicting the family life of an average American family, with characters that are familiar to all. For instance, there is Wallace Beery, the bachelor brother, who cannot amount to much because of his weakness for liquor, but who, nevertheless, is a lovable character. The situation in which he arrives home after a picnic in a slightly intoxicated condition and keeps everyone at the dinner table laughing is one of the best scenes of the picture. There are other situations that arouse hearty laughter. Eric Linden, as the adolescent son who recites poetry and sees visions of himself changing the world, amuses one. The situation in which he returns home after his first kiss with his sweetheart is tender and comical.

In the development of the plot Linden, disillusioned when he is ordered to stay away from Cecilia Parker, his sweetheart, because her father had objected to the type of poetry he had been sending her, decides to teach her a lesson. He goes out with Edward Nugent and two "fast" ladies. His companion gets him drunk and, after making him spend all his money, has him thrown out. His parents are shocked to see him in a drunken condition. In a talk with his father the following morning he tells him how sorry he is for what he had done, and promises not to associate with any one like that again. He becomes reconciled with Miss Parker; they dream of their happy life after Linden's graduation from college.

The plot was adapted from the play by Eugene O'Neill. Francis Goodrich and Albert Hackett wrote the screenplay, Clarence Brown directed it and Hunt Stromberg produced it. In the cast are Aline MacMahon, Spring Byington, Mickey Rooney, Frank Albertson, and others.

Suitable for all, *Class A*.

**"I Dream Too Much" with Lily Pons
and Henry Fonda**

(RKO, Dec. 27; running time, 94 min.)

Excellent! RKO has an important star in Lily Pons, the noted Metropolitan Opera Company singer. Her voice is glorious, and her singing of even the most simple tunes thrills one. In addition, she has a charming personality, a flair for comedy, and an accent that adds to her charm. The story is somewhat novel; for the first time it presents a singer who does want to be a great star; she wants to be a good wife and mother instead. This arouses human interest. And the fact that her career separates her from her husband, bringing her unhappiness, makes one feel sympathy for her. Eric Blore, with the aid of a trained seal, is extremely comical; he provokes hearty laughs by his actions and by what he says:—

Miss Pons, annoyed because of the secluded life her voice instructor forced her to live, sneaks out to the carnival where she meets Henry Fonda, a struggling young composer. Fonda wakes up the next morning to find himself married to Miss Pons, a fact which he at first regrets because he feels that she will hinder him in his career. But her charm wins him over and he is soon happy to be her husband. They go to Paris. Miss Pons, desirous of helping Fonda, takes the opera score her husband had written to a famous producer. She sings part of it for him. He is amazed at the beauty of her voice and tells her he is interested in her, and not in the opera. Under his charge, she becomes a famous singer and Fonda, unable to bear the humility of being a failure, and the husband of a famous woman, leaves her. She is miserable without him and conceives the idea of producing his opera in the form of a musical comedy in which she would take the leading part. It is enthusiastically received by the theatregoers and Fonda finds himself overnight a celebrity. A reconciliation follows and Miss Pons leaves the stage, happy in her role as mother.

Elsie Finn and David G. Wittels wrote the story, Edmund North and James Gow wrote the screenplay, John Cromwell directed it, and Pandro S. Berman produced it. In the cast are Osgood Perkins, Lucien Littlefield, Esther Dale, Paul Porcasi, and others.

Suitable for all. *Class A*.

**"Crime and Punishment" with
Edward Arnold and Peter Lorre**

(Columbia, Release date not set; time, 87 min.)

One can find no fault with the production that Columbia has given this picture, but it is not entertainment for the masses. It is a psychological drama, and as such may prove of interest to intellectuals. But as far as the picture-goer of the rank and file is concerned, the action is slow for him and the plot tends to make him feel morbid. It is an extremely depressing story of the degeneration of Peter Lorre, a brilliant student, who commits murder in order to rob his victim. Whatever interest the picture may have is aroused by the manner in which Edward Arnold, the police inspector, gradually breaks down Lorre's resistance. The love interest is subdued.

In the development of the plot, Lorre, a brilliant but impoverished law student, resents his sister's engagement to an officious government worker who tried to rule her. He knows that if he could give his mother money his sister would not be forced to make such a marriage. In desperation he murders a pawnbroker and then robs her. He hides the stolen jewels, intending to sell them at a later date. He makes the acquaintance of Arnold, the police inspector, when he calls at the police station for the things he had pawned with his victim. An article Lorre had written on crime is discussed and in the course of the conversation Arnold feels convinced that Lorre is the murderer. Knowing that he had no proof with which to convict him, he chooses the method of torturing Lorre mentally. Lorre, conscience-stricken, confesses to Marian Marsh, a street-walker with whom he had become friendly. Expressing her real love for him, she pleads with him to give himself up. Moved by the girl's religious beliefs, he finally confesses his crime to Arnold.

The plot has been adapted from the novel by Feodor Dostoevsky. S. K. Lauren and Joseph Anthony wrote the screenplay. Joseph Von Sternberg directed it, and B. P. Scribner produced it. In the cast are Tala Birell, Elisabeth Risdon, Robert Allen, Douglas Dunbrille, and others.

Unsuitable for children, adolescents, or Sundays. The fact that Lorre is finally regenerated makes it suitable for adults. *Class B*.

"The major companies have never been well advised in matters of antitrust law as is evidenced by the multiplicity of prosecutions and private suits to which they have been subjected. They will commit the gravest folly if they interpret the verdict of the St. Louis jurymen as conferring on them a license to proceed with the extermination of independent exhibitors by contracts, conspiracies and understandings to supply films only to their affiliated chains and deny it to the independents. Independents should not be downcast by the verdict but should on the contrary take heart from the vigorous statement of the law and analysis of the facts by District Judge Moore."

* * *

The St. Louis trial is now a matter of history. Litigants and counsel have returned to their homes, and have resumed their regular business duties. The case may, however, alter points of view in the industry decidedly. The producer-distributor defendants have been absolved from the charge of unlawful conspiracy. What will be their reaction? Will they seek retribution or will they be awakened to a full realization of the costly evils—lawful or unlawful—existing in the relationship and dealings between distributor and exhibitor? Upon this reaction may depend the future progress of the motion picture industry.

In all large successful business enterprises the wholesaler dealer sells his wares to the retailer upon such terms that he may obtain a fair return on his investment and the buyer may make a decent livelihood for his efforts. If all the profits were diverted to the wholesaler, there would soon be no retailers to carry on the job of selling the wholesaler's products. And without sales the wholesaler would soon go out of business.

I am optimistic enough to believe that the St. Louis case will have a sufficiently sobering effect upon the wholesalers in the motion picture industry—the distributors—to make them realize that it will be profitable for them to discontinue many of their practices, to prevent, not only recurrences of the annoyance and expense of defending criminal prosecutions, but, more important, the ruin of the independent exhibitors, who furnish a large share of the distributors' revenue. For the sake of their own welfare, the distributors' aim should be not retribution but cooperation.

No comment on the St. Louis trial would be complete without a word of praise for the determination and courage of one man—for the sacrifices of time and money he has made. I refer to Harry Arthur, vice-president of Fanchon & Marco, the chief witness for the Government.

Harry Arthur did not prosecute the defendants, nor did he prefer criminal charges against them. He sought to obtain pictures for his theatres. When he found it impossible to get these pictures, he applied to the Department of Justice for equitable relief—for a decree directing the defendants to sell him pictures. After the Department of Justice came into possession of the facts, they deemed them to be of such nature as to require action in a criminal court, and brought the matter before a Grand Jury, which indicted the defendants. Thus it was that Arthur became in this case one of the principal actors. At a great sacrifice to himself and his company, as said, he did his duty as a citizen, standing by his Government to the end. Judge Moore, presiding at the St. Louis trial, paid high tribute to this gallant display of citizenship when in the course of his charge to the jury he said:

"Leahy further testified on cross-examination, and which testimony was not contradicted, that there never was any desire or any intention of Arthur or any of his associates to prosecute anybody. Leahy said that his clients wanted pictures, and in the three visits made to the Department of Justice, Arthur and Snyder and their representatives requested the Department to proceed to give them equitable relief and to secure for them pictures, but after the Government had been fully advised of the facts, the matter was by the Department of Justice presented to a Grand Jury. *In this respect you are instructed that Arthur and his associates had a perfect right to take up this matter with the Department of Justice. In fact, it is the duty of citizens to report to law enforcing agencies what they conceive to be violations of the law, and the duty of the Department of Justice, through the Attorney General and his Assistants to enforce the law.*" (Italics ours.)

The independent theatre owners of the United States owe a debt of gratitude to Harry Arthur for whatever benefit they may receive from the change of attitude on the part of the producer-distributors, particularly of those who own

picture theatres. Reports have reached this office to the effect that there has been already a change in their attitude: some exhibitors who could not obtain products of major companies because of affiliated competition have now been able to obtain such products. A change has been effected in the attitude also of unaffiliated chain operators toward their competitors, individual theatre owners; a case has come to my attention in which one such operator, who had already given orders to the exchanges not to sell the films he bought from them to his competitors second-run, countermanded that order and instructed them to sell if they so desired. And this is owed solely to this exhibitor—Harry Arthur.

One other factor in this trial to whom Harrison's Reports wishes to give credit is Russell Hardy, Government counsel. Mr. Hardy handled the case most ably, but more than ability was required—physical endurance, for he was alone whereas the defendants had an array of most competent legal talent.

KENT PROMISES TO ADJUST CONTRACTS

The November 26 Bulletin of Independent Theatre Owners of Ohio contains also the following item:

"In the belief that all exhibitors who bought FOX pictures prior to the merger of FOX with TWENTIETH CENTURY were entitled to all of the feature pictures released during the 1935-36 season by TWENTIETH CENTURY-FOX, we communicated with Sidney R. Kent, president of TWENTIETH CENTURY-FOX inquiring what their intentions were. At his expense Mr. Kent discussed this matter over the telephone with Secretary Wood, and informed the latter that he would see to it personally that some satisfactory adjustment was made in all instances where TWENTIETH CENTURY features had been sold away from those exhibitors who had bought the FOX program prior to the merger. . . ."

Comparing this statement of Mr. Kent's with the intransigent attitude that was taken by some Fox exchanges, particularly by the head of the west coast branches, one is lead to believe that wiser counsel has prevailed at the Home Office of this company, the home-office executives deciding to deliver the Twentieth Century brand pictures rather than face court litigation, as the case would undoubtedly have been had Twentieth Century-Fox refused to deliver the pictures, as the holders of pre-merger contracts have been demanding.

As to situations where the Twentieth Century brand has been sold to competitors, Twentieth Century-Fox, if the exhibitor bulletin is quoting Sidney Kent correctly, will make an adjustment.

These misunderstandings occur, no doubt, by the efforts of the distributor to obtain greater rentals from pictures by either taking advantage of technicalities, or by boldly taking pictures away from exhibitors without any excuses. Three years ago the heads of Fox Film Corporation withheld from the 1932-33 accounts "Pilgrimage," because they thought that it was a picture of roadshow caliber, and sold it in the 1934-35 season. The picture flopped. They did the same thing this year: although they announced "Dante's Inferno" in the 1934-35 season, they withheld it from release and sold it in the 1935-36 season. This picture, too, flopped, and holders of 1934-35 season's contracts were glad, indeed, that it was taken away from them. But in the case of the Twentieth Century brand of Fox pictures, Fox took pictures away from the exhibitors on a wholesale basis, until they now are finding out that it might prove too expensive.

If the editorial "The Status of the Zanuck Pictures in the New Fox Setup," which was printed in the November 16 issue of Harrison's Reports, was instrumental in bringing about the new policy at the Twentieth Century-Fox Home Office, by disclosing information that defined clearly the rights of those who signed Fox contracts before the merger of Fox Film Corporation with Twentieth Century Pictures, Inc., then Harrison's Reports is happy at its ability to render the exhibitors of the United States such a service. With the Twentieth Century brand of pictures thrown into the pot, these exhibitors will have a great number from which their "A" and "B" classification pictures may be selected. This service alone should be worth the cost of their subscription to Harrison's Reports, not once, but many times.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY

New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher:

P. S. HARRISON, Editor

Established July 1, 1919

PEnnsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, DECEMBER 14, 1935

No. 50

"CRIME AND PUNISHMENT" PUNISHES EXHIBITORS

Under the heading "Punishment' Cruel To Music Hall at \$45,000," the November 29 issue of *Motion Picture Daily* contained the following news item:

"'Crime and Punishment' meant exactly that for the Music Hall last week when the weekly gross sank to approximately \$45.00 on the Columbia picture. This is the second lowest gross for the house since it opened. The all-time low film was 'Ann Carver's Profession,' another Columbia film, which took in \$44,938 for the week ending June 14, 1933, according to *Motion Picture Daily* chart."

Motion Picture Daily might have added the expression coined by the Music Hall forces, and used when discussing the low intake of this picture: "The 'Crime' is Columbia's; the 'Punishment,' the exhibitors'."

In the forecast of this story material, made in *Harrison's Forecaster* last July, the following was said:

Under "Comment": "The material is unpleasant and the thought of murdering a person, in this instance a woman, for the purpose of robbing her, cannot certainly direct an appeal to any other except to psychopaths."

Under "The Editor's Opinion": "Feodor Dostoevsky's book is noted as a piece of literature for its realism and revelation of deep psychology, but it is not material for a picture. There is very little action. It will undoubtedly make a horrible murder melodrama, extremely realistic, but it is doubtful if it will be good entertainment."

Columbia has on its schedule another story that will punish the exhibitors' box offices if produced—"Lost Horizon." It is a fantastic story; in fact, there is really no story, but merely a philosophical treatise on time, the action unfolding in Tibet. There is no question that Mr. Capra, who is scheduled to direct it, will make all-around alterations in the material. But so long as he retains Tibet as the locale, there remains the danger that the picture will fail to draw. Tibet is too remote from the lives of the masses. Sam Goldwyn produced once a very fine picture ("Devil Dancer") with Lassa, the Tibetan capital, as the locale. The picture "fopped," even though Gilda Gray, a popular screen star at that time, was in the leading part.

The moving picture producers, in their eagerness to be "arty," should not forget the exhibitor, who eventually has to foot the bill. They should leave psychological books alone, particularly when they deal with cold-blooded murders, as is the case with "Crime and Punishment."

A NEW CONTRACT TWIST IN THE FOX-ZANUCK MERGER

An exhibitor has written to me as follows:

"I read with great interest your editorial 'The Status of the Zanuck Pictures in the New Fox Setup,' and all I can say to you is that you have rendered the exhibitors an invaluable service.

"There is, however, a point you did not cover, and this applies to my case. I signed my contract before the merger, and no provision is contained in it excluding the Twentieth Century productions. But after the merger I was told that I was not entitled to these pictures and was made to sign a new contract for them. Where do I stand now? Do I have to go through with the new contract that I signed for the Twentieth Century productions separately? I shall be grateful to you if you enlighten me on this matter."

* * *

Since the question presented by this letter relates not to the interpretation of the language used in a contract but to the effect of two separate contracts made for the same article, I consulted a lawyer friend of mine for his opinion.

This lawyer fully agreed with the position I took in the editorial entitled "The Status of the Zanuck Pictures in the New Fox Setup." He advised me that the exhibitor who wrote the aforementioned letter was entitled to the Zanuck brand of pictures under the original contract, which he had made with Fox Film Corporation. The second contract signed by this exhibitor was for only the Twentieth Century brand of pictures. But under the first contract the exhibitor was already entitled to these pictures, and Twentieth Century-Fox was already obligated to deliver them to him. What did, then, Twentieth Century-Fox undertake to do in the second contract which it was not already obligated to do under the first contract? Nothing!

My friend told me that a contract, to be enforceable, must be based upon a valuable consideration by each party; and a promise to do that which one is already legally obligated to do is not a valuable consideration. In the distribution contracts the distributor's consideration is its promise to license for exhibition and deliver to the exhibitor certain pictures. In this case, since Twentieth Century-Fox in its second contract promised to do only that which it was already legally obligated to do; namely, to deliver the Zanuck brand of pictures, this second contract was entirely without consideration and is not enforceable.

(Continued on last page)

"The Perfect Gentleman" with Frank Morgan and Cicely Courtneidge

(MGM, Nov. 22; running time, 71½ min.)

A pretty good comedy with human interest. The atmosphere and accents are decidedly British. Cicely Courtneidge, a well-known English actress, who makes her debut in American films, is an excellent comedienne, and a good partner for Frank Morgan. One extremely comical situation is that in which she and Morgan are shown going to a tea party given for charity by a Bishop and disrupt the party by the wild methods they use in running an auction sale. And there are many other situations equally as comical. One feels sympathy for both Morgan and Miss Courtneidge when they are separated owing to Morgan's sister's interference. Their eventual reconciliation pleases the spectator. The love interest is incidental:—

When Morgan is told by his sister that he is standing in the way of his son's advancement in the ministry because of his dissolute habits, he leaves and tells her he will not return until he can help them financially. He meets Miss Courtneidge, an actress, and goes to see her at the theatre. He is disgusted when the crowd jeers at her and goes on the stage to appeal to the audience to be fair. He wins their sympathy and the act is a hit. He accepts Miss Courtneidge's suggestion to become her partner and in a short time they are a famous team, earning a big salary. He, together with Miss Courtneidge, pays his son a visit and is welcomed by Heather Angel, his son's fiancée. But neither his son nor his sister is happy to see him. His sister tells him that his association with Miss Courtneidge is disgraceful; she refuses to believe that they are just friends. Although he loves Miss Courtneidge he parts from her so as not to hurt his son's career. Through the efforts of Miss Angel, who had married the son, he is eventually brought together with Miss Courtneidge, and there is a happy reunion.

The plot was adapted from the play by Edward C. Carpenter, taken from a story by Cosmo Hamilton. Mr. Carpenter wrote the screen play. Tim Whelan directed it. In the cast are Herbert Mundin, Una O'Connor, Richard Waring, and others.

Suitable for all. Suitability, *Class A*.

"Another Face" with Brian Donlevy, Wallace Ford and Phyllis Brooks

(RKO, Dec. 20; running time, 68 min.)

An excellent comedy. It has the benefit of a novel plot, fast action, and extremely comical situations. One's attention is held throughout because one does not know how Donlevy, a notorious killer posing as an actor, will be captured by the police. The manner in which this is effected is thrilling, holding one in tense suspense because of the danger to Miss Brooks, an innocent victim, whom Donlevy used as a shield to protect him from the police. The comedy is provoked by the wild publicity ideas of Ford. The situation in which he and Alan Hale try to convince Miss Brooks to work at the studio at night should provoke hearty laughs. Donlevy's conceit about his acting ability adds to the comedy. The studio scenes showing how motion pictures are made should interest the masses. The romantic interest is pleasant:—

Donlevy, a gangster who had acquired a fortune, after a plastic surgery operation in which his looks were completely changed, kills the doctor and his own pal so that there would be no chance of any one finding out who he was. He sets out for Hollywood and is engaged in a minor role as a gangster by one of the studios. He is recognized by Molly Lamont, the nurse who had worked for the surgeon whom he had killed. She had run away fearing that she, too, would be killed. She tells Ford what she knows about Donlevy and Ford conceives the idea of permitting Donlevy to continue acting in the picture, and while the cameras were grinding away to have the police come on the set and capture him. This would give his company a great scoop and much publicity. But, because of too much interference, his plans go awry, and Donlevy, using Miss Brooks as a shield, escapes. After a hectic chase by police and Ford, Donlevy is captured through the bravery of Ford. Miss Brooks forgives him and promises to marry him.

The plot was adapted from a story "It Happened In Hollywood" by Thomas Dugan and Ray Mayer. Garrett Graham and John Twist wrote the screen play, Christy Cabanne directed it, and Cliff Reid produced it. In the cast are Erik Rhodes, Addison Randall, and others.

Because of the killings it is unsuitable for children or Sundays. Good for adults. Suitability, *Class B*.

"Seven Keys to Baldpate" with Gene Raymond and Margaret Callahan

(RKO, Dec. 13; running time, 68 min.)

A fair comedy-melodrama. It holds the spectator's attention fairly well because of the mysterious happenings at a deserted inn to which the hero went, on a bet, to write a novel within twenty-four hours. The hero was supposed to have the only key to the inn but it develops that six other persons have similar keys. Comedy is provoked by the antics of Henry Travers, a self-termed hermit and ghost, who hated women because his own wife had run off with a saxophone player. RKO produced this once before (and so did Paramount, with George Cohan); in the previous version it developed that all the mysterious happenings had been part of a plot to distract the hero's attention from writing his novel. In this version, however, the actions of the crooks are not made part of a joke played on the hero; instead, everything is supposed to have actually happened. This proves disappointing because the plot is somewhat illogical and one has the feeling throughout that the whole thing is just a joke. The excitement is provoked by the efforts of several persons to double-cross each other in the division of a \$200,000 loot. And the spectator does not know who is really entitled to the money until the end, when the identity of each person is disclosed. It develops that the \$200,000 was supposed to be turned over to Moroni Olsen, a private detective, who had been engaged by Grant Mitchell to recover jewels stolen from him. Olsen gets the jewels back but, instead of notifying the insurance company, enters into a scheme with Mitchell, who had collected the insurance money, to keep the jewels; for this Mitchell was to pay him \$200,000. Although the hero never finishes his novel he feels that his time was not wasted; his experiences at the inn had given him enough material for two novels. The romance between Raymond and Miss Callahan, a newspaper reporter, who was covering the jewel case robbery culminates in marriage.

The plot was adapted from the novel by Earl Derr Biggers. Anthony Veiller and Wallace Smith wrote the screen play, William Hamilton and Edward Killy directed it, and William Siström produced it. In the cast are Eric Blore, Erin O'Brien-Moore, Walter Brennan, and others.

Because of the actions of the crooks some exhibitors might find it unsuitable for children or Sundays. Harmless for adults, *Class A* for adults, *Class B* for children.

"The Great Impersonation" with Edmund Lowe and Valier Hobson

(Universal, Dec. 9; running time, 68 min.)

Fair entertainment. It is a combination horror-espionage-melodrama, with a fairly interesting story. But the plot is too complicated at times. One's attention is held well. The closing scenes, in which Lowe's identity is disclosed, and in which the plot of the spies foiled, are exciting. The usual means have been used to create the eerie atmosphere—the opening and closing of secret panels, hysterical screaming by a slightly demented woman, and weird noises. The action takes place during the World War:—

Lowe, an English nobleman, deserted by his safari in the jungle of German East Africa when he became ill, is found and taken to the headquarters of the manager (also played by Lowe) of a mine owned by a famous munitions manufacturer. The manager, noticing the remarkable resemblance, plans to kill Lowe and take his place in England, where he could work to the benefit of his employer. The manager arrives at the nobleman's estate (as the audience is led to believe) and establishes himself and his co-workers there. He finds the nobleman's wife slightly demented, a condition which had been caused by her belief that her husband had murdered a man. She is frightened by weird sounds that come from swamp land adjoining the estate. The manager proceeds with his plans. Eventually Lowe proves that he is the Englishman and that he had assumed the manager's role so as to uncover the plot against England. The plotters are arrested. His wife, completely cured when she learns that the man she believed her husband had murdered was alive, is happy to have Lowe with her again.

The plot was adapted from the novel by E. Phillips Oppenheim. Lt. Comm. Frank Wead and Eve Greene wrote the screenplay, and Alan Crosland directed it. Edmund Grainger produced it. In the cast are Wera Engels, Lumsden Hare, Spring Byington, Henry Mollison, and others.

Because of the weird sounds children may be frightened; otherwise it is suitable for all. Suitability, *Class A*.

"The Gallant Defender" with Charles Starrett and Joan Perry

(Columbia, Nov. 30; running time, 55 min.)

An excellent Western; it should satisfy followers of this type of entertainment because there is plentiful fast action and shooting. The story is interesting, holding one in suspense throughout. One admires the courage displayed by the hero. The romantic interest is pleasant.

In the development of the plot the hero saves the heroine and her little brother from attack by the villain's men. He takes them to the camp of the settlers, who were preparing to enter town to file claims for land. Although the ranch owners felt that the settlers were intruders they refused to support the villain, also a ranch owner, in his murderous plans to rid the community of the settlers. When the leader of the cattlemen's association is murdered, the hero is held for the murder. He proves his innocence by showing a letter he had received from the murdered man ordering the other cattlemen to permit the settlers to register their claims because of the fact that the heroine, who was one of them, was a dear friend of his. The hero eventually proves that the villain had murdered the heroine's father. The villain is killed. The settlers are granted land and the heroine regains possession of her ranch. She marries the hero.

Peter B. Kyne wrote the story, and Ford Beebe the screenplay. David Selman directed it. In the cast are Harry Woods, Edw. J. Le Saint, and others.

Suitable for all, and for Sundays where Westerns are shown. *Class A.*

"Man of Iron" with Barton MacLane

(First Nat'l, Dec. 21; running time, 61 min.)

Only moderately entertaining. The trouble with this picture is that the hero is an unpleasant character and his actions prove annoying. He is egotistical, boorish, and stupid, and the things he does are occasionally so ridiculous that the spectator loses interest in the outcome. However, it may appeal to those who can overlook such a characterization and enjoy the picture for what it is—a melodrama centering around mill workers. The plot is not particularly novel, and one can anticipate the outcome. The closing scenes in which the workers rebel and threaten the hero's life are fairly exciting. There is no romantic interest:—

Barton MacLane, the hero, a good-natured but rather stupid shop foreman, is well liked by his men. Because of his knowledge of the business and his ability to handle the workers, he is appointed general manager, much to the annoyance of John Eldredge, who had wanted the position. Eldredge, with the help of his secretary, Mary Astor, plans to ruin MacLane's career. They antagonize the workers against him. Their efforts are wasted for MacLane wins the men over when he risks his life to save one of them who had been trapped in the boiler room after an explosion. MacLane is appointed vice-president. His rise does not appeal to his wife Dorothy Peterson, who realizes that he is a simple person and not suited for anything other than factory work. The president goes on a vacation and leaves MacLane in charge. MacLane is so busy building a new home that he neglects his work. Eldredge agitates the men by making them believe that MacLane had issued orders that they work longer hours at the same salary. MacLane arrives in time to stop a riot, but he is beaten up. Explanations follow and the blame traced to Eldredge, who is knocked down by one of the workers. MacLane recovers but insists on going back to his old job as shop foreman.

Dawn Powell wrote the story and William W. Haines the screen play. William McGann directed it. In the cast are Craig Reynolds, John Qualen, and others.

Suitable for all. Suitability, *Class A.*

"One Way Ticket" with Lloyd Nolan, Peggy Conklin and Walter Connolly

(Columbia, Nov. 25; time, 70½ min.)

A fairly strong melodrama but not so pleasant, by reason of the fact that the chief character (Nolan) is not sympathetic. He commits a theft and is sent to the penitentiary. The author tries to justify his act by showing that the bank failure had been crooked and the money he had stolen was exactly the amount he had had on deposit; but theft is unjustifiable under our present moral code. And the heroine willfully aids the hero to escape from prison, even though she knew that she would cause trouble for her father, the head prison guard. As a matter of fact her subsequent actions in marrying the hero, who was being sought by the police, are even more sympathy destroying, because of her utter disregard for her parent's feelings. The action, for the most part, is slow, except for the situation that

shows an attempted prison break, and for the closing scenes, in which the hero is caught. It is not a very cheerful picture, not even the ending, for it is suggested that the heroine, too, would have to go to prison for aiding a criminal to escape. One feels some sympathy for the heroine in the closing scenes, where she, realizing that the best thing for the hero would be to surrender and finish his term, shoots and puts him out of action, thus preventing him from shooting at the police, who had surrounded the place. When he recovers he tells her that she had done the best thing, and that they will start life anew after their release from prison.

The plot was adapted from the novel by Ethel Turner. Vincent Lawrence and Joseph Anthony wrote the screenplay, and Herbert Biberman directed it. B. P. Schulberg is the producer. In the cast are Edith Fellowes, Gloria Shea, Nana Bryant, Thurston Hall, and others.

Because of the robbery it is hardly suitable for children. As for adolescents, so-so. Not for Sundays. Harmless for adults. Suitability, *Class B.*

"Your Uncle Dudley" with Edward Everett Horton and Lois Wilson

(20th Century-Fox, Dec. 15; running time, 68 min.)

A fair comedy of program grade. The story is similar to others in which Horton has appeared—that of the meek person who eventually asserts himself. This version does not offer any novel twists. As a matter of fact it is not as comical as was "His Night Out." But it should give satisfaction to those who enjoy this type of comedy:—

Horton neglects his own business to work on schemes to benefit the community. In return for his efforts he receives loving cups while his friends reap the profits from the business he promotes. To add to his troubles he is nagged by his widowed sister-in-law. She reminds him of a \$5,000 loan she had made to him, refusing to take into consideration the fact that he had been supporting her and her two children in luxury for fifteen years. Horton, happy when his niece wins a singing contest which would entitle her to a \$5,000 prize and a trip to Europe with her mother, announces his engagement to Lois Wilson. His dreams are shattered when he learns that his sister-in-law had used a trick to win the prize for her daughter and that the committee refused to give her the prize money. He tries to borrow \$5,000 from his friends but is turned down by every one. This makes him realize what a fool he had been. By assuming a forceful attitude he raises the loan, and sends his sister-in-law off to Europe with her son. The daughter refuses to go; instead, she marries the man she loves and does not want a career. Horton, by threatening to disrupt plans for a prizefight which would net his friends a large profit, obtains contracts for the purchase of his paint. He is finally able to marry Miss Wilson.

The plot was adapted from the play by Howard Lindsay and Bertrand Robinson. Allen Rivkin wrote the screen play. Eugene Forde directed it and Edward T. Lowe produced it. In the cast are John McGuire, Rosina Lawrence, Alan Dinehart, and others.

Suitable for all. *Class A.*

"Forced Landing" with Onslow Stevens and Esther Ralston

(Republic, Dec. 2; running time, 61 min.)

A good murder melodrama. Most of the action takes place at the emergency landing field where the transcontinental plane was forced down. There are several exciting situations. One such situation is where Blackmer, a gangster, tries to get away with jewels and money which belonged to two of the passengers. Another exciting incident happens in the closing scenes where Stevens goes after the murderer who has a gun. The antics of Miss Griffith, a spinster making her first aeroplane flight, are amusing. The romance between Miss Wing and Richmond is incidental:—

Aylesworth, an ex-convict who knew the whereabouts of \$50,000 in ransom money, is murdered. Stevens, a federal agent trailing Aylesworth, suspects every passenger on the plane because they all seem to have a motive for the murder, which had been committed just as the plane was landing. Someone also murders the telegraph operator, who was bringing information from Los Angeles which would cause the arrest of the guilty person. Through an admission of Robertson's wife, Stevens gets a clue which solves the case.

William Bochnel and Morris Helprin wrote the story, and Scott Darling the screenplay. Melville Brown directed it and M. H. Hoffman produced it. In the cast are Sidney Blackmer, Toby Wing, Eddie Nugent and others.

Not for children, adolescents, or Sundays. Adult entertainment. *Class B.*

This opinion applies also to all other exhibitors who have made similar contracts; they are entitled to the Zanuck brand of pictures under their original contracts with Fox Film Corporation and need not pay for these pictures the higher prices undoubtedly charged by Twentieth Century-Fox in their so-called Twentieth Century Productions contracts.

Since the November 16th issue of HARRISON'S REPORTS, this is the third time that I have had occasion to discuss editorially different phases of the status of Zanuck pictures in the new Fox setup. Each of the editorials was prompted by inquiries sent to me by exhibitors who were unable to obtain the Zanuck pictures to which they believed themselves entitled under their Fox contracts. With so many exhibitors complaining of the treatment accorded them by Fox, it seemed only natural that steps should be taken to satisfy them.

In the December 7th issue I quoted the Independent Theatre Owners of Ohio that Sidney Kent had promised to "see to it personally that some satisfactory adjustment was made in all instances where TWENTIETH CENTURY features had been sold away from those exhibitors who had bought the Fox program prior to the merger." Despite this promise, said to have been made by Mr. Kent to Secretary Wood of the exhibitor organization, HARRISON'S REPORTS has been receiving requests as to how and when such adjustments would be made.

Undoubtedly Mr. Kent intends to carry out his promise, especially since possibly thousands of exhibitors have contractual rights to the Zanuck pictures which are not being delivered to them. The delay, however, is becoming serious. Unless immediate action is taken, the pictures may lose their value for many exhibitors.

It would be a wise move on the part of Mr. Kent to concentrate his efforts on these promised adjustments. He will find this course simpler, more dignified and profitable than that of defending countless proceedings in which exhibitors seek to enforce their rights. Mr. Kent knows also what an effect his present conduct will have upon the volume of business that his company will do when a few months from now they begin selling their 1936-37 product.

"CHILDREN'S HOUR" WITH A NEW NAME

According to an announcement made by Sam Goldwyn, "These Three" will be the title of the picture to be produced by him from Lillian Hellman's play, "Children's Hour."

Mr. Goldwyn will, of course, be compelled to alter the plot so as to eliminate the element of degeneracy. In fact, he will have a practically new story written, as I have been informed reliably.

Some persons have asked why Mr. Goldwyn has paid any money for this play when he would have to change the title and alter the plot.

The answer lies in the sort of announcement which Mr. Goldwyn sent to the press. The press notice reads: "'Children's Hour' to be known as 'These Three.'" Many, as a matter of fact, most, of the newspaper columnists mentioned the fact that Mr. Goldwyn's "Children's Hour" will henceforth be known as "These Three." And Mr. Goldwyn no doubt felt that such publicity justified his pay-

ing to the author of the play many thousands of dollars for the screen rights. The implication of degeneracy, which has become attached to the title "Children's Hour," will thus extend its scope to include "These Three." And by the same token, this implication, which permeates the plot of "Children's Hour," may find its way into the altered plot of "These Three."

How long it will be before such tactics bring on another war against the motion picture industry, such as the one which gave birth to the Legion of Decency, no one can tell. But this act on the part of Mr. Goldwyn proves for the thousandth time that the exhibitor must eventually get the right, by legislation if not by voluntary consent of the picture producers, to select the kind of entertainment he feels the people of his community want.

The Pettengill Bill, designed to give such right to the exhibitor by legislation, is being fought by the producers. At the same time they not only refuse to give him any right to select pictures, but they pile evidence upon evidence of the vital necessity for exhibitor-selection of pictures, with its correlated exhibitor-responsibility to patrons for entertainment values offered.

How can the producers deny that they themselves are bringing about legislative intervention in the industry and are forcing the exhibitors to support this legislation?

PARENT-TEACHERS ASSOCIATION NOT IN THE PICTURE BUSINESS

Mrs. Robbins Gillman, erstwhile national chairman of the Better Films Committee of the Parent-Teachers Association, has connected herself with the American Motion Picture League, which has put in the market a moving picture machine and talking instrument for non-theatrical organizations.

Since the national organization of Parent-Teachers has endorsed the Pettengill Bill, HARRISON'S REPORTS, to prevent some trade paper from using Mrs. Gillman's new connection as a proof that the Parent-Teachers Association supports the Pettengill Bill because it wants to go into the picture business, inquired among prominent members of this Association and learned that Mrs. Gillman has resigned as an officer of that organization. Professor Edgar Dale, of Ohio State University, has taken her place.

CLASSIFICATION OF PICTURES

The following are the latest feature pictures that have been classified by the Chicago Legion of Decency:

CLASS A (Good for the entire family): "Adventures of Rex, and Rin-tin-Tin, Jr.," "The Bride Comes Home," "Coronado," "Gallant Defender," "Geschichten Aus Dem Wienerwald," "Gräfin Mariza," "Hitch Hike to Heaven," "If You Could Cook," "The Lawless Border," "Miss Pacific Fleet," "Mister Hobo," "Navy Wife," "Nevada," "The Perfect Gentleman," "Schwarzer Jäger Johanna," "Scrooge," "Toll of the Desert," "Too Tough to Kill," "Your Uncle Dudley," and "Zepaldi Vlastenci."

CLASS B pictures will be given next week.

CLASS C (Unsuitable for anybody): "Ungkarle Pappan."

Note: "Mutter Und Kind" was transferred from the "A" list to the "B" list.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	15.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher.
P. S. HARRISON, Editor
Established July 1, 1919
PENnsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, DECEMBER 21, 1935

No. 51

The Effect of Warners' Withdrawal from Ascap

Warner Bros. has resigned, as every one of you no doubt knows by this time, from the American Society of Composers, Authors and Publishers.

Realizing the critical situation that has been created for the exhibitors by this resignation, in that they might be asked to pay another seat tax in addition on the one they are now paying, I sought to ascertain from high officials of Warner Bros. what their intentions are. I have been able to learn on high authority that, so far as they are concerned, they are opposed to charging a seat tax to any exhibitor who plays music that comes only on the sound track. One of their grievances against the American Society is, in fact, this tax, the elimination of which they considered highly desirable, the directors of the American Society turning their suggestion down. The Warner officials feel that the exhibitors, in paying score charge and at the same time seat tax, are subjected to a double taxation. And this they consider unfair. But they could not make the directors of the American Society, as they assert, see it their way.

So far as the attitude of the American Society on this question is concerned, the statement E. C. Mills, high executive of the Society, issued for the trade press, makes it amply clear. In that statement Mr. Mills said that because of the fact that the charge they are making to the exhibitors is, as they feel, small, his Association is not going to reduce the rates to the exhibitors, even though it has lost the music that was being furnished by the Warner Bros. subsidiaries.

From what I have been able to learn, Warner Bros. will send to each of its licensees a bill for the performance of copyrighted music belonging to composers and authors tied up by contract with its subsidiaries; they feel that, so long as the American Society makes a charge of this kind, Warner Bros. is compelled to make a similar charge if it should wish to avoid lawsuits by its own people on the ground that Warners is not exploiting their copyrights to the fullest extent; but whether the Warners would sue an exhibitor for failure to pay this tax is another matter. Personally I doubt it.

HARRISON'S REPORTS suggests to such exhibitors as play only music that comes with the film to consult their lawyers before renewing their contracts or making new contracts with anybody for the payment of a seat tax for publicly performing such music. In the opinion of competent legal counsel associations that control the rights to the copyrighted compositions of different authors may be monopolies or combinations in restraint of trade when, through a pooling arrangement, they collect for the public performance of each of such works a tax, part of which goes to composers whose music

has not been used by the taxpayer.

In the second section of the September 8, 1934, issue of HARRISON'S REPORTS, there appeared an article under the heading, "The Status of the American Society," written by Mr. George S. Ryan, the well known attorney of Boston, as well *versed in anti-trust law in the opinion of this writer as any other lawyer in the United States.* Mr. Ryan covered the subject so well in that article that you should read it and then present it to your lawyer for further advice. (Photostatic copies may be obtained at one dollar each.)

Here are a few extracts from that article:

"(1) If a combination controlling a substantial part of interstate commerce in a commodity prescribes the prices at which its members shall sell, it is illegal, even though the prices charged are reasonable. That has been expressly decided by the Supreme Court in *Trenton Potteries Company v. United States*, 273 U.S. 392.

"(2) It is true that the rendition of a musical composition, either by the playing of a piano or the singing of a song, is not interstate commerce, within the provisions of the anti-trust laws; it is merely the performance of a service, like playing baseball. But the transportation and licensing of motion picture films is interstate commerce, and any combination that places an undue restraint upon it is a combination in restraint of trade. *Binderup v. Pathe Exchange, Inc.*, 263 U.S. 291. This principle was taken for granted in the Arbitration and Credit cases.

"The Society has been peculiarly astute in recognizing this distinction. It has brought suit against theatres and other places of amusement for infringement of its copyrights by the physical renditions of its compositions by piano, organ or radio. In such cases as *Harms v. Cohen*, 279 Fed. 276, and *Whitmark v. Pastime Amusement Co.*, 298 Fed. 470, 2 F. (2d) 1020, where the Society recovered judgment, the court declared that, irrespective of the legality of the combination, the performance of the composition was not interstate commerce within the purview of the anti-trust laws.

"(3) The copyright laws, like the patent laws, give a monopoly to the owner of the copyright. But they do not give him permission to violate the anti-trust laws by combining with other copyright owners to restrain interstate commerce. In the leading case of *Standard Sanitary Manufacturing Co. v. United States*, 226 U.S. 20, the Supreme Court said:

"Rights conferred by patents are indeed very definite and extensive, but they do not give any

(Continued on last page)

"We're Only Human" with Preston Foster and Jane Wyatt

(RKO, December 27; running time, 68½ min.)

A good action melodrama. It deals chiefly with the bravery of the police in their fight against criminals, and is exciting. At no time are the criminals glorified; they are pictured as inhuman killers, who are eventually outsmarted by the police. The situation in which Preston Foster, heartbroken because of the death of his pal (James Gleason), is shown talking about him in order to hide his own emotions, is touching. A charming romance between Foster and Jane Wyatt, a newspaper reporter, is interwoven in the plot. The closing scenes, in which Miss Wyatt encourages Foster, who had lost his nerve, to face the criminals and shoot it out with them, are thrilling:—

Foster, a detective sergeant, is noted for his recklessness and courage in capturing criminals single-handed. His chief disapproves of his tactics and berates him for it. When Gleason is killed on duty, Foster, brokenhearted, attributes his death to his carelessness. Mischa Auer, the leader of the criminal gang, who had been captured by Foster, escapes while on his way to prison. Foster boasts that he will have him back in prison in thirty days. But he is unable to carry out his boast. He gives so much time to his work that Miss Wyatt, his fiancée, breaks the engagement; she tells him he is inhuman. In an encounter with crooks Foster is shot and loses his nerve. Miss Wyatt locates Auer's whereabouts and telephones to Foster to capture him and save a woman he had kidnapped. Foster insists on calling for the squad but Miss Wyatt prevents him, because she wants Foster to capture the criminals alone and reestablish himself. She goads him on and he rushes into the criminals' hideout, killing all the men, including Auer. The woman is unharmed. Foster begs Miss Wyatt's forgiveness, telling her that he had had the wrong idea all along. They are reconciled.

The plot was adapted from the *Saturday Evening Post* story "Husk," by Thomas Walsh. Rian James wrote the screen play. James Flood directed it and Edward Kaufman produced it. In the cast are Arthur Hohl, John Arledge, Jane Darwell, Moroni Olsen, and others.

Since the activities of the gangsters are not stressed it is suitable for all. *Class A.*

"The Littlest Rebel" with Shirley Temple, John Boles and Karen Morley

(20th Century-Fox, December 27; running time, 73 min.)

Shirley Temple carries the burden of this picture on her shoulders and is entirely responsible for whatever entertaining values it has. The plot is feeble. The theme is similar to that of "So Red the Rose," but that is where the similarity ends. Shirley Temple fans, however, should adore her because, in the old-fashioned Southern costumes of the Civil War days, she looks sweeter than ever. She sings, dances, and acts in her usual expert fashion, and is particularly good in her dances with Bill Robinson. There are a few situations that stir the emotions of sympathy. One of such situations is where Shirley's mother dies, and the other is where her father is taken prisoner by the enemy:—

Shirley, Miss Morley (the mother), and Boles (the father), are a happy family until the Civil War breaks out. Boles enlists in the Confederate Army. During his absence his home is invaded. Miss Morley becomes ill, and because of lack of nourishing food she dies just after Boles reaches her bedside. Boles tries to take Shirley through the enemy lines to his sister; he is helped by Jack Holt, a Union officer, who loved Shirley as his own child. He is caught and both he and Holt are sentenced to be shot. Shirley, together with her faithful servant Robinson, goes to see President Lincoln and her plea wins freedom for both.

The plot was adapted from the play by Edward Peple. Edwin Burke wrote the screen play, David Butler directed it, and B. G. DeSylva produced it. In the cast are Guinn Williams, Willie Best, and others.

Suitable for all. *Class A.*

"Kind Lady" with Aline MacMahon and Basil Rathbone

(MGM, December 20; running time, 76 min.)

This melodrama is too horrifying for sensitive people. The activities of a group of suave crooks, who enter the home of Aline MacMahon, a wealthy woman, and take possession of her and her wealth, are so brutal that one gets a sickening feeling. Deep sympathy is awakened for Miss

MacMahon because of her pitiful plight. The first half is somewhat slow. It is not until the second half that the actual plotting is brought to the fore. Several of the situations hold one in tense suspense. One such situation is where Miss MacMahon gives a note to an art dealer, who had been called in by Rathbone, leader of the gang, as the logical buyer of her priceless art collection. The dealer, thinking Miss MacMahon to be demented, gives the note back to Rathbone. A horrible situation is that in which Miss MacMahon's devoted servant is killed by the gang. The closing scenes in which the gang is finally captured are exciting:—

Miss MacMahon, who had befriended Rathbone one night when she found him outside her house supposedly starving, is surprised to receive another call from him. Plotting to gain her confidence, he asks her to look out of the window and see his wife; as she does this the supposed wife pretends to faint. Rathbone brings her in and then rushes out for a doctor. The doctor orders the girl to remain there. In a short time Miss MacMahon realizes that she was being imposed upon by Rathbone, and by his friends, who had called to see the wife, and orders them out of her home. But it is too late; they remain there until they sell her valuable art collection. Frank Albertson, Miss MacMahon's nephew, calls and is told by Rathbone that his aunt had gone to America and that he had been put in charge. Albertson, suspicious, goes to the police, who rush to Miss MacMahon's home in time to prevent the crooks from leaving with the money they had collected for the sale of the pictures. Miss MacMahon cries for joy at her release.

The plot was adapted from the play by Edward Chodorov and the story by Hugh Walpole. Bernard Schubert wrote the screen play, George B. Seitz directed it, and Lucien Hubbard produced it. In the cast are Mary Carlisle, Dudley Digges, Doris Lloyd, and others.

Hardly suitable for children, adolescents, or Sundays. Adult entertainment. *Class B.*

"Millions in the Air" with John Howard and Wendy Barrie

(Paramount, December 13; running time, 71 min.)

Just fair program entertainment. The plot is a familiar one, and the background, that of an amateur broadcasting radio station, has been used in too many other pictures to be novel. There are a few situations that may provoke some laughs. Several of the novelty acts, which are made part of the broadcasts, are pretty good. Outstanding among these acts is that of a young boy pianist, an excellent tap-dancing team, the comedy team of Dave Chasen and Benny Baker, and Willie Howard, the well-known comic, who is shown unsuccessfully trying to sing an aria from "Rigoletto" at amateur performances. The music, of the popular variety, is pleasant. The affair between John Howard and Wendy Barrie is romantic:—

Miss Barrie, daughter of George Barbier, a millionaire soap manufacturer who was sponsoring an amateur broadcasting hour, is desirous of proving to her father that she can make good as a singer. She registers under an assumed name for a chance on his hour. This brings her in contact with John Howard, another contender, and they fall in love. She teams up with Howard and on the night that they appear Barbier is a guest at the station. He is so enraged that he orders them to be given the "gong," an act which is disapproved of by the audience, who liked the team. Howard finds out who Miss Barrie is and denounces her for the deception. The radio station receives so many requests for Miss Barrie and Howard that Barbier realizes he had made a mistake. Miss Barrie had broken her engagement to her wealthy fiancé. Barbier finally brings the lovers together again and forces them to go on the air for him. They win the prize. Howard forgives Miss Barrie and they are united.

Sig Herzog and Jane Storm wrote the original screen play. Ray McCarey directed it and Harold Hurley produced it. In the cast are Robert Cummings, Eleanore Whitney, Inez Courtney, and others.

Suitable for all. Suitability, *Class A.*

"FILM CURB" WEEKLY NOW

Tom Hamlin, publisher of *Film Curb*, announces that he has gone back to weekly issue instead of bi-monthly. Good luck, brother Tom!

Harrison's Reports offers to its subscribers and readers the greetings of the season.

**"Frisco Waterfront" with Ben Lyon,
Rod LaRocque and Helen Twelvetrees**

(Republic, December 9; running time, 65½ min.)

A fair program triangle drama. It should appeal mainly to women. The story is far-fetched because of the method Miss Twelvetrees is shown using to force Lyon to become self-reliant. Her actions do not awaken sympathy since one feels that she is taking advantage of LaRocque in order to accomplish her purpose. As a matter of fact LaRocque's willingness to accede to her wishes puts him in a ridiculous light. The first half is slow, but as the story progresses it becomes a little more interesting. There is not much comedy relief. The story is told in a flashback:—

When Lyon is listed among the war casualties, Miss Twelvetrees, his sweetheart, accepts LaRocque's proposal. Lyon arrives home in time to prevent the marriage, telling Miss Twelvetrees that LaRocque knew he was returning. He and LaRocque become bitter enemies. Lyon and Miss Twelvetrees marry. Lyon seems to lose all his ambition and when he obtains a position as a dock walloper he is contented. Miss Twelvetrees, feeling that she was in his way, divorces him. She agrees to marry LaRocque (who by this time was a powerful newspaper publisher) on condition that he secretly further Lyon's career. Lyon, determined to show his former wife what he could do, studies law and through LaRocque's efforts is given a position in the District Attorney's office. Eventually he is nominated for Governor. On election day he and LaRocque are injured and just before he goes into the operating room he learns the truth about Miss Twelvetrees' separation from him. LaRocque dies. Lyon is elected Governor, and he and Miss Twelvetrees remarry.

Norman Houston wrote the story and screen play, Arthur Lubin directed it, and Trem Carr produced it. In the cast are Russell Hopton, James Burke, Henry Kolker, and others.

Although there is nothing immoral in the story it is hardly entertainment for children. Adult fare. Suitability, *Class A*.

**"Coronado" with Johnny Downs,
Jack Haley and Leon Errol**

(Paramount, November 29; running time, 76 min.)

A fair program comedy with music. It should appeal more to young people than to adults because the story is light, the music of the popular jazz variety, and the romance revolves around the hero and heroine, both of whom are young; their affair cannot be taken too seriously. The attraction for discriminating audiences is the comedy, provoked by Leon Errol and Jack Haley. One of the funniest situations is that in which Haley attempts to take a key from Errol, who was asleep:—

The first day Johnny Downs arrives at a summer resort with his wealthy parents he meets and falls in love with Betty Burgess, a singer at the hotel. He leads her to believe that he is a struggling song writer and she uses her influence to get him employment at the hotel as an entertainer. When she finds out who he is she is angry, feeling that he had been making a fool of her; but they become reconciled. Her father (Errol) and Downs' father (Berton Churchill), who disapproved of the match, conspire to break up the affair. Errol has trouble with his other daughter (Alice White), who had married a sailor (Haley). He refused to recognize their marriage until Haley could afford to give Miss White a ring, and so he keeps them apart. Eventually everything is straightened out; Downs and Miss Burgess marry.

Don Hartman and Brian Hooker wrote the story, and Frank Butler and Don Hartman the screen play. Norman McLeod directed it and William LeBaron produced it. In the cast are Eddy Duchin and his orchestra, James Thomas, Nella Walker, Andy Devine, and others.

Suitable for all. Suitability, *Class A*.

**"Nevada" with Larry Crabbe
and Kathleen Burke**

(Paramount, November 29; running time, 59 min.)

A pretty good Western. It has excellent outdoor shots, fast action, and good horseback riding. The situation in which Crabbe is shown attempting to save Miss Burke from what he believes to be a runaway team is exciting. Although the story is not particularly novel it holds the attention, for the villain's identity is not made known until the end. The comedy is pretty good:—

Crabbe, in a poker game with a crooked gambler, wins back a ranch for its rightful owner, who had been cheated by the gambler. But his good efforts are in vain for the owner kills himself; therefore, Crabbe becomes the new owner. Although the cattlemen do not trust him, they take him into their association because their leader and his daughter, Miss Burke, believe in Crabbe's honesty. Crabbe includes his cattle in the herd which was to be taken by the ranchers to the railroad for marketing. Monte Blue suggests that they use a new and shorter route; the suggestion is accepted by the cattlemen. Miss Burke joins them on the trek. When mysterious things begin to happen and some of the cowhands are killed, the cattlemen, believing Crabbe to be a spy for the rustlers, force him to leave the outfit. He learns, by accident, that the leader of the rustlers is none other than Blue. He proves this to the cattlemen and saves their stock. Blue is captured by the Sheriff. Crabbe is greeted as a hero, eventually marrying Miss Burke.

The plot was adapted from a story by Zane Grey. Garnett Weston and Stuart Anthony wrote the screen play and Charles Barton directed it. In the cast are Sid Taylor, William Duncan, and others.

Suitable for all, and for Sundays where Westerns are shown. *Class A*.

**"Men of Action" with Frankie Darro
and Roy Mason**

(Conn Pictures; running time, 56 min.)

A pretty good program action melodrama. The plot is somewhat illogical and the acting occasionally stilted, but since it moves at a fast pace and has several exciting situations the spectator's attention is held throughout. The situation where Frankie Darro learns that his father had been killed during an explosion is touching. The background, that of Boulder Dam, is interesting and has been worked into the plot in a realistic way. There are exciting chases by automobile, horseback, and motorcycle. The most thrilling part is toward the end, where Roy Mason (hero) escapes from the villain's gang and rushes to the Dam in time to prevent the villain from blowing up the project. The love interest is incidental.

The plot has been suggested by "The New Freedom," a novel by Peter B. Kyne. The screen play is by Forrest Sheldon, John W. Krafft, and Barry Barringer. Alan James is the director and Maurice Conn the producer. In the cast are Arthur Hoyt, John Ince, Eddie Phillips, and others.

Suitable for children, adolescents, and Sundays. Suitability, *Class A*.

**"Calling of Dan Matthews" with Richard
Arlen and Charlotte Wynters**

(Columbia, December 10; running time, 64 min.)

A fair program melodrama. Though the plot is based on the Harold Bell Wright novel, the story is practically new. A touch of gangsterism has been added to the plot, but since it shows Richard Arlen, the Minister, overpowering the sinister forces and cleaning up the town it is not harmful. The romance between Arlen and Miss Wynters is pleasant, both of them awakening the spectator's sympathy by their sincerity in their crusading work. The fact that Miss Wynter's father is in danger of exposure as a member of the criminal forces, with whom he had become connected innocently, holds one in fair suspense:—

Arlen, a Minister, knowing that the amusement center run by Douglas Dumbille was really a blind for gambling and the selling of liquor, decides to launch a campaign against them, his purpose being to expose the backer of the center. Miss Wynter joins him in his fight, telling him that her father will help him financially. Her father confesses to Arlen that he had innocently entered into a contract with Dumbille, supplying the money for the center, without knowing that anything immoral was to be allowed. Dumbille demands \$50,000 for the return of the contract, and Miss Wynter, who had found out about her father's trouble, decides to pay it, despite Arlen's objections. She goes to Dumbille with the money, but after he takes the money he refuses to give her the contract. Arlen finally recovers the contract, and forces the arrest of Dumbille and his gang. He marries Miss Wynters.

Dan Jarrett and Don Swift wrote the screen play. Phil Rosen directed it and Sol Lesser produced it. In the cast are Donald Cook, Mary Kornman, and others.

Suitable for all. Suitability, *Class A*.

more than other rights an universal license against positive prohibitions. The Sherman law is a limitation of rights, rights which may be pushed to evil consequences and therefore restrained.

"... The law is its own measure of right and wrong, of what it permits, or forbids, and the judgment of the courts cannot be set up against it in a supposed accommodation of its policy with the good intention of parties, and it may be, of some good results."

In his statement, Mr. Mills said the charge they are making to the exhibitors is so small that the Society will make no reductions in the rate even though Warner Bros. has withdrawn from their organization. He makes the assertion that the Society receives "around one cent out of every \$6.83 of the gross receipts of the exhibitor." But Mills does not say how little profit for the small exhibitor there is in the \$6.83, and how much more such exhibitor is called upon to pay for music in the form of score charges.

He may assert that the Society does not receive any portion of the score charge. But that makes no difference so far as the exhibitor is concerned; for he pays large sums of money for charge in that form. He is double-taxed, no matter who gets the money, and double taxation is unmoral, unjust, and burdensome.

Before the Society readjusted its schedule of charges, it used to charge a theatre having six thousand seats, in a city of many millions, the same rate as a theatre having two hundred and fifty seats, in a village of one thousand. When this paper called his attention to the hardship that was placed upon a small exhibitor who was not able to pay ten cents a seat for royalty, Mr. Mills told me that if this exhibitor could not pay it he should shut down. I told him that that statement was as cruel and as inhuman as I have ever heard a human being make. But he could not be moved.

Apparently the same cold, impersonal, and heartless attitude is being taken by the Society at this time. Warner Bros. is opposed to the seat tax, because it results in double taxation. Its executives have finally come to appreciate that the score charge is all the exhibitors can pay.

HARRISON'S REPORTS recommends to Warner Bros. and to Ascap that, for exhibitors who use music that comes only with the film, they make a modification in the charges for such use: no seat tax should be charged for publicly performing this music, and the score charge paid by these exhibitors should be used, in turn, not for profit to the picture producers, but to compensate the music composers. A seat tax should be imposed only upon those exhibitors who use an orchestra, organ, or piano, or other means for performing the music, not synchronized with the film. Under such arrangement, a fair and equitable method could be worked out for charges based entirely upon the amount of music used, the means employed for its performance, prices of admission, and the ability of the exhibitor to pay.

I understand that Warner Bros. is not averse to an adjustment of its charges in line with these suggestions, but it cannot act alone; it must be guided to a large extent by the action of Ascap.

American Society of Composers, Authors and Publishers! what will you do?

U. S. SUPREME COURT AFFIRMS RULING ON COMPULSORY ARBITRATION

After a long-drawn out court battle, A. B. Muller, a Minnesota exhibitor, finally succeeded in establishing his right not to play or pay for pictures licensed to him under contracts containing the old form of arbitration clause—the same arbitration clause that had been held invalid by Judge Thacher in the Paramount-Famous Lasky case.

The Fox Film Corporation's suit against Muller for damages had been dismissed by the Minnesota court of first resort on two grounds: since the invalid arbitration provisions were inseparable from the balance of the contract, they tainted the entire agreement, making it unenforceable as a whole; and the contract violated the U. S. anti-trust laws.

Upon affirmance of the judgment by the state supreme court, Fox Film Corporation carried the case to the United States Supreme Court, and this court dismissed the appeal for want of jurisdiction.

Although the highest court in the land rested its decision on a jurisdictional ground, exhibitors may take solace from the opinion rendered by Justice Sutherland in announcing the court's ruling. He stated: "Where the judgment of a state court rests upon two grounds, one of which is Federal and the other non-Federal in character, our jurisdiction fails if the non-Federal ground is independent of the Federal ground and adequate to support the judgment." He continued: "The invalidity of the arbitration clause which the present contracts embody is conceded. It was held invalid by the Federal District Court in the Paramount case, and its judgment was affirmed here."

Justice Sutherland then went on to explain that the primary question before the state supreme court was whether this concededly invalid arbitration clause was separable, or inseparable from the other provisions of the contract, holding that whether the provisions of a contract are severable or non-severable "is clearly a question of general and not of Federal law"; and stating that a determination of this question by the state supreme court is conclusive. The opinion stated further that the decision of the Minnesota supreme court to the effect that the invalid arbitration clause was not separable from the other provisions of the contract was a sufficient and adequate disposition of the entire case on the non-Federal ground. "The case, in effect, was disposed of before the Federal question said to be involved was reached. A decision of that question then became unnecessary; . . ."

The United States Supreme Court has thus affirmed its former ruling that compulsory arbitration provisions are invalid. It has ruled also that where these provisions are embodied in a contract, the final determination of whether such contract is entirely invalid rests with the state supreme court.

Should the supreme court of any state hold, as the Minnesota court has held, that the arbitration clause is not separable from the other clauses of a contract, all similar contracts made in that state will be unenforceable. The exhibitors in that state will no longer be burdened with the delay and expense of appeals to the United States Supreme Court.

Although the court of no other state is obligated to adopt the view of the Minnesota court—that the arbitration provisions are non-separable from the other provisions of a contract, the courts of all states, in arriving at their own conclusions, will undoubtedly give much weight to this view.

HARRISON'S Reports

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.75
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher
P. S. HARRISON, Editor

Established July 1, 1919

Pennsylvania 6-6379
Cable Address:
Harreports
(Bentley Code)

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XVII

SATURDAY, DECEMBER 28, 1935

No. 52

HAYS CONTINUING THE OLD TACTICS

Under the heading, "The Wholesale Distribution of Motion Pictures—Facts and Figures Concerning Block Booking," the Hays Association is distributing another anonymous pamphlet, in an apparent effort to prevent the passage of the Pettengill Bill. This pamphlet, like other Hays pamphlets, is full of the same old inaccuracies, misstatements, and generalities, which are intended to puzzle the layman and befuddle him so that a doubt may be created in his mind as to the justice of the exhibitor fight against block booking and blind selling.

To reproduce in these pages all the misleading or inaccurate statements is, of course, out of the question; many more inches of space than are contained in these pages will be required. And even if it were possible to reproduce them the reader would become wary and fretful. But here are some of the "gems":

Under the heading, "Block Booking Defined," there is said:

"Block booking is commonly thought of as the act of the distributor who offers pictures to exhibitors in groups or blocks. On second thought it is seen to apply as well to the act of the exhibitor who buys pictures in groups. To 'abolish block booking' would mean, therefore, that the distributors could not offer and exhibitors could not buy more than one picture at a time."

How can any supposedly honorable man make such a statement without blushing? For an untruer statement could not have been uttered. There have been many bills introduced in Congress for the abolition of block booking and blind selling, but not one of them sought to curtail the right of the exhibitor to purchase a producer's entire product, if he saw fit. The same is true of the Pettengill Bill, against which the darts of this Hays pamphlet are undoubtedly aimed. There is not a single exhibitor in the United States who would ever tolerate a situation that would compel him to purchase his pictures one at a time. And this paper would exert its utmost efforts to bring about the defeat of any such bill, by arousing the exhibitors against it. The Pettengill Bill, like its forerunners, aims to outlaw, not voluntary but compulsory block booking. Under this bill, the exhibitor will enjoy his constitutional rights of buying a producer's entire product, or only such part of it as he may choose; but the distributor will have no right to compel the exhibitor to purchase other than those pictures which he feels are suitable for the people of his community. I have studied the Pettengill Bill carefully and thoroughly, by myself and with the aid of a lawyer friend of mine; but nowhere in it have we found a provision that may, even by the greatest stretch of imagination, prevent the exhibitor from buying all the pictures he wants at one time, from one or from all the producers.

And yet Will H. Hays shamelessly permits these inaccuracies to be circulated by his organization.

But asking that Mr. Hays be fair in whatever statements are made by his association is useless. Mr. Hays will continue permitting the circulation of inaccuracies. The best proof of it is the fact that the pamphlet, like a similar pamphlet he issued last spring, carries no name of author or distributor, and no address. He seems to lack the courage to stand up and fight for his opinions, like any fearless fair-minded man would do in enunciating what he believes to be truths. Will Hays allows the circulation of these misleading statements because he knows that of the numberless laymen who would read it, few would know their source, and thus they could not challenge the accuracy of his statements.

That this fallacious definition of block booking results not through error but through deliberate design may be evidenced by the fact that a subordinate of the Hays Association tried the same sort of verbal acrobatics in a letter to the *Townsmen*, of Welsley Hills, Massachusetts, last spring, and was severely taken to task for his efforts. This subordinate said:

"If the bill [N.B. the Pettengill Bill] were to become law, every film would have to be sold at a retail price, regardless of whether the purchaser took one or fifty pictures. . . . This bill prohibits the booking of motion pictures at group prices, thus attempting to prevent what is nothing more than the wholesale selling of pictures."

In answering this inaccurate statement, Mr. Henry R. Atkinson, member of the Legal Committee that drafted the Pettengill Bill on behalf of Motion Picture Research Council, said:

"An examination of Section 3 of the Pettengill Bill will show that on the contrary the bill does not prohibit *voluntary* group selling or selling at wholesale. It only prevents the spread between the 'lump-sum price for the entire block or groups' and the price for smaller groups or separate films from being so great that such spread, or difference between wholesale and retail price, would operate *as an unreasonable restraint* upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition' or 'as tends to require an exhibitor to lease such entire block or group or forego the lease of any number or numbers thereof.' (Editor's Note: The Italics are the author's.)

Under the heading, "The Development of Block Booking Opposition," the Hays pamphlet commits a most disgraceful act; it makes an effort to throw the blame for the production of dirty pictures on the exhibitor, by implying that he will not book clean pictures. Mr. Hays seems to forget that the Legion of Decency fought not so much against the exhibition but the production of such pictures; it was the producers whom it took to task and not the exhibitors, for its leaders were well aware of how tied up was the exhibitor by one-sided contracts, making it impossible for him to reject objectionable pictures. The movement of the Legion of Decency leaders felt that to put an end to the exhibition of dirty pictures it must first put an end to the production of such pictures. And how Mr. Hays and the producers he represents crawled before Archbishop McNicholas is too well known to need reiteration.

But suppose, for the sake of argument, the exhibitors did seek to play dirty pictures just because, as the Hays pamphlet implies, made them more money. Did that fact justify the production of such pictures by the members of the Hays association?

Long before the Legion of Decency was founded this paper printed many series of articles calling the attention of Mr. Hays to the vulgarity and immorality of many films that were being produced, appealing to him to put a stop to the production of them. Did Mr. Hays make an effort to put an end to such pictures? Was he paid to carry out the wishes of the exhibitors or of the producers?

Throughout the pamphlet, the author attempts to convince the reader that there is nothing wrong with block booking, and that it is but a legal method of film barter, a method of merchandising a commodity, decrying those who attempt to regulate it by legislation. He seems to forget that food and drugs, too, are commodities. But because

(Continued on last page)

"First a Girl" with Jessie Matthews and Sonnie Hale

(Gaumont-British, Jan. 15; time, 80 min.)

Jessie Matthews proves, as she proved in "Evergreen," that she has charm and ability. But in this instance she is hampered by a story that is not only far-fetched to the point of ridiculousness but slow-moving. The spectator is supposed to assume that she, posing as a young man, could fool audiences all over the world with her disguise. Her girlish voice and figure are so apparent that it makes every one who is taken in by this disguise appear stupid. The production is lavish, and the musical numbers pleasing. A few situations provoke laughs. The situation where the hero, believing Miss Matthews to be a girl, purposely arranges matters so that she is forced to spend a night at an inn in the same room with him and with her manager provokes laughs. The romantic interest is pleasant:—

Jessie Matthews, in order to help out Hale, an actor on a variety bill suffering from laryngitis, takes his place as a female impersonator. She starts to falter during the act and Hale rushes to her assistance. They are well received and sign a contract with a prominent booking agent. Hale tells Jessie that she will have to continue her disguise as a boy, to which she at first objects. In a short time they become famous. At a charity ball their performance brings them in contact with a Princess and her fiance (hero). Hale falls in love with the Princess and Jessie with the hero. She is unable to tell him that she is a girl and is forced to drink with him and smoke cigars. Eventually he discovers that she is a girl. Although he loves her he assumes that she had been intimate with Hale. But Hale tells him he has been a father to the girl. Hale saves Jessie from unpleasant publicity by taking her place in the act, thereby fooling a newspaper reporter and the police, who had come to arrest Miss Matthews for posing as a man. Miss Matthews elopes with the hero.

Marjorie Gaffney wrote the screen play. Victor Saville directed it. In the cast are Anna Lee, Griffith Jones, Alfred Drayton, and others.

Some of the situations are a bit risqué, but it is doubtful if children will understand them. Harmless for adults. Suitability, *Class A*.

"Hitch Hike Lady" with Alison Skipworth, Mae Clarke and Jimmy Ellison

(Republic, Dec. 25; time, 76½ min.)

Very good! It is an entertaining comedy, with human interest, and a pleasant romance. The plot is somewhat novel; it holds one's attention well throughout. There is not a single unpleasant character; and this is a pleasant feature. Arthur Treacher and Warren Hymer are excellent as two crooks who reform long enough to help reunite Miss Skipworth with her son; they provoke hearty laughter by their efforts to obtain money to help bring this about. Mae Clarke and Jimmy Ellison awaken one's sympathy by their kindnesses towards Miss Skipworth. The closing scenes, in which the mother and son are brought together, are exciting, laugh-provoking, and moving:—

Miss Skipworth, living in England, receives letters from her son, who is in America, marked "Rancho San Quentin." He tells her that he hasn't enough money to send for her. She does not realize that he is in prison and is happy in the thought that he is a ranch owner. When she inherits \$500 from a former employer she sails for America, arriving with just \$40. She joins three other travellers in a trip by automobile to California, for which she is charged \$30. One of her companions is Miss Clarke; they become good friends. The owner of the automobile runs away with the money and they are left stranded, forced to hitch-hike to California. They meet Ellison, who was bound for the Coast, and they are given a "lift" in his de-luxe trailer. They are joined by Treacher and Hymer, two crooks, who were on their way to an orange contest they had sponsored for the purpose of making money. When Miss Skipworth tells them about her son's "Rancho San Quentin" they decide not to tell her it is a prison. With the money Treacher obtains from the contest he buys a ranch, which he turns over to the son, whose pardon Ellison had obtained; they named it "Rancho San Quentin." Everyone is happy at Miss Skipworth's joy in being reunited with her son. Ellison and Miss Clarke, who had fallen in love, marry. Treacher and Hymer leave, to continue in their "trade."

Wallace MacDonald wrote the story, and Gordon Rigby and Lester Zobel wrote the screen play; Aubrey Scotto directed it and Victor Zobel produced it. In the cast are Beryl Mercer, Dell Henderson, and others.

Suitable for all. Suitability, *Class A*.

"Whipsaw" with Myrna Loy and Spencer Tracy

(MGM, Dec. 6; running time, 81 min.)

A fairly good melodrama. One is held in suspense because of the danger to Spencer Tracy, a "G" man, who is shown posing as a criminal in order to round up a gang of jewel thieves and to recover the valuable pearls they had stolen. The plot is worked out logically and the manner in which Tracy captures the criminals is exciting. Myrna Loy is somewhat handicapped by an unsympathetic role and by the fact that the dialogue assigned to her is not of the sparkling type; but because of her reformation, which comes about in a natural manner, she eventually wins one's good will. Comedy is provoked by the manner in which Tracy tries to impress her with his toughness, not realizing that she knew he was a detective. The romance is pleasant:—

Tracy, a Secret Service Operative, becomes acquainted with Miss Loy, connected with jewel thieves, in hiding. He hoped that through her he would be able to trace them. Miss Loy knows he is a detective, posing as a man with a criminal record. She is being trailed also by members of another gang, who wanted a share in the pearls. She leaves town with Tracy but is unable to elude the gang. Her experiences one night at a farmhouse, where she and Tracy had stopped off for shelter during a storm, and where she assists a doctor in delivering twins, make her repentant and she telephones Harvey Stephens, her accomplice, telling him that she does not want her share of the pearls, and that she is going straight. Tracy overhears the conversation, makes his identity known and tells her that he must put her under arrest, but promises to help her. Tracy finds the pearls in the handle of Miss Loy's table mirror by accident and refuses to believe that she did not know they were there. Eventually he is successful in rounding up the members of the two gangs. Stephens verifies everything that Miss Loy had said. This makes Tracy happy; he proposes to Miss Loy and is accepted.

The plot was adapted from the Liberty Magazine story by James Edward Grant. Howard Emmett Rogers wrote the screen play, Sam Wood directed it, and Harry Rapf produced it. In the cast are William Harrigan, Clay Clement, and others.

Hardly suitable for children, adolescents or for Sunday showing. Good for adults. *Class B*.

"If You Could Only Cook" with Jean Arthur, Herbert Marshall and Leo Carrillo

(Columbia, Dec. 30; time, 71 min.)

Good entertainment. The production and acting are excellent. It is a romantic comedy, with a novel plot; it holds the attention throughout. Many comical situations arise as a result of the fact that Marshall, a millionaire, poses as a butler. Lionel Stander, as the tough bodyguard of Leo Carrillo, a retired bootlegger, arouses hearty laughs by his wisecracks. Jean Arthur awakens sympathy by her efforts to help Marshall, who, she thought, needed help. The development of the romance is done in a novel manner and the final reunion of the lovers, as worked out by Carrillo, is satisfying:—

Marshall meets Miss Arthur in the park. She thinks that he, like herself, is out of work. She tells him she is an excellent cook and induces him to apply for a position with him as butler and her as cook. Marshall does not disclose the fact that he is a millionaire, automobile manufacturer. He applies for a position with her and they are engaged by Carrillo. Marshall shows Miss Arthur his plans for a modern automobile, which had been turned down by his Board of Directors. The next morning, without telling him, she takes the plans to an automobile concern. The president recognizes the plans as Marshall's and calls the police. She is arrested. In the meantime Marshall, at the insistence of his friends, decides to go through with his plans to marry his society fiancée. Carrillo bails Miss Arthur out and then shows her a newspaper item announcing Marshall's contemplated wedding. Carrillo, who loved Miss Arthur, orders his henchmen to kill Marshall at his wedding ceremony; but because of Miss Arthur's pleas he changes his orders and directs them to bring him to his home, his intention being to force him to marry Miss Arthur. This pleases Marshall since it was Miss Arthur he really loved. They marry.

F. Hugh Herbert wrote the story, and Howard J. Green and Gertrude Purcell wrote the screen play. William A. Seiter directed it. In the cast are Alan Edwards, Frieda Inescort, and others.

Suitable for all. *Class A*.

"A Tale of Two Cities" with Ronald Colman and Elizabeth Allan

(MGM, Dec. 27; running time, 125 min.)

Excellent. It is an outstanding picture. The scenes that show the gathering of the mobs of the French Revolution are something that people will not soon forget; so thrilling are they. Several of the situations bring tears to one's eyes. The most moving situation is that in which Elizabeth Allan meets her father, who had been imprisoned for many years, a victim of a cruel aristocrat, and whom she had thought dead; it touches one's innermost heartstrings. But it is in the closing scenes, where Ronald Colman exchanges places with the husband of the woman he loves and willingly goes to his death in the other man's place, that one is moved most deeply. It has a good share of comedy, most of which is provoked by Edna May Oliver, as Miss Allan's fussy housekeeper:—

When Lucy Manette marries Charles Darnay, Sydney Carton, who loved her, is unhappy; but he remains devoted to her. Lucy is unaware of the fact that Darnay was related to the cruel aristocrat who had caused her father's incarceration in the Bastille. Dr. Manette, her father, knew of it, but since Darnay did not sympathize with his uncle, he felt that he should not be punished. Revolution breaks out in France and the proletariat become the rulers. They kill the aristocrats. Darnay's former tutor is arrested, but is unable to convince the revolutionists that he had always been in sympathy with the poor people. They trick him into sending for Darnay, who lived in England, to testify in his behalf. They kill the tutor. When Darnay reaches France, he is arrested. Despite Dr. Manette's pleas, the jurors, swayed by Madame Defarge, condemn him to the guillotine. Carton, still in love with Lucy, determines to render her a supreme service. Gaining admittance to the prison, he chloroforms Darnay, takes his place, and has a friend take the unconscious man to Lucy, so that she may take him to England with her on Carton's passport. Carton goes to the guillotine in Darnay's place, saying that it is the best act in his life.

The plot was adapted from Charles Dickens' story. W. P. Lipscomb and S. N. Behrman wrote the screen play, Jack Conway directed it, and David O. Selznick produced it. In the cast are Reginald Owen, Henry B. Walthall, Walter Catlett, Fritz Leiber, and others.

Suitable for all. *Class A.*

"Sylvia Scarlett" with Katharine Hepburn, Cary Grant and Brian Aherne

(RKO, Jan. 3; running time, 94 min.)

The material in the two novels, from which this story was supposedly taken, could have made an outstanding picture. But it was altered radically and was weakened, with the result that it has made an uninteresting comedy. The story is far-fetched and somewhat unpleasant. And the fact that Miss Hepburn goes through most of the picture in male attire may disappoint her followers. The first half is fair because of the comedy situations; but the second half is so slow that it drags. And the romantic interest is not appealing because Brian Aherne, the man with whom Miss Hepburn falls in love, does not win one's sympathy; after he is shown being in love with another woman, he suddenly switches to Miss Hepburn. And his makeup as an artist with long curly hair is poor. In the first half Miss Hepburn, her father, and Grant are shown making their living by nefarious methods. Another unpleasant feature is the death of Gwenn (the father), caused by the unfaithfulness of his wife:—

Gwenn, realizing that he would be arrested for pilfering money from his employer, decides to leave France for England. He does not want to take Miss Hepburn with him because he feels that a girl will be in his way. She suggests that if she were to dress in men's clothes she could easily pass as a "son." He agrees to this. On the boat to England he becomes friendly with Grant and after a few nips confides in him that he was smuggling stolen lace. Grant, also a crook, in order to distract attention from himself, gives Gwenn away to the inspectors, who search him and find the lace. When Miss Hepburn and Gwenn meet Grant again they berate him for what he had done. Giving them his reasons, he suggests that they join forces; he did not suspect that Miss Hepburn was a girl. She soon tires of their crooked life and suggests that they buy a caravan and travel, giving outdoor theatrical performances. She meets and falls in love with Aherne, an artist, who was present at one of the performances. When she discloses her identity, Aherne is surprised; and so is Grant, who had followed her to Aherne's home. But she is unhappy, because Aherne is

infatuated with Natalie Paley. Gwenn, knowing that his young wife was unfaithful, goes out one night during a storm in search of her. He falls off a cliff to his death. Grant suggests that Miss Hepburn marry him and she accepts. But all the time he had his eye on Miss Paley, with whom he had fallen in love. When Miss Hepburn brings her to the caravan, after having saved her from drowning, Grant runs away with her. Aherne and Miss Hepburn go in search of them; but when they find them they do not make their presence known; they had both realized that they loved each other.

The plot was adapted from the novels by Compton Mackenzie. Gladys Unger, John Collier, and Mortimer Offner wrote the screen play, George Cukor directed it, and Pandro S. Berman produced it. In the cast are Dennie Moore, and others.

Unsuitable for children, adolescents, or Sundays. Adult entertainment. Suitability, *Class B.*

"The Bride Comes Home" with Claudette Colbert, Fred MacMurray and Robert Young

(Paramount, Jan. 3; time 81½ min.)

A fairly good romantic comedy. The story is not particularly exciting, but it is breezy, and moves along at a fast pace. The characters do nothing to awaken one's sympathy. Most of the comedy is provoked by the flareups between Miss Colbert and MacMurray, who, although in love with each other, cannot control their tempers. The closing scenes, in which Miss Colbert and Young, whom she had decided to marry instead of MacMurray, try to get married but are delayed by the fussy requirements of Edgar Kennedy, the Justice of the Peace, are the most comical:—

When Miss Colbert's father loses his fortune, she decides to go to work. She appeals to Young for a job on his newly formed magazine of which MacMurray is the editor. At first MacMurray objects to having her there, but when he learns that she is in need his attitude changes. They fall in love with each other and decide to marry, much against the advice of Young who, too, loved Miss Colbert. MacMurray sets a time for the wedding but arrives earlier and finds Miss Colbert in the midst of cleaning up his apartment. A quarrel ensues and they decide that they are unsuited for each other. Miss Colbert listens to Young's pleas to marry him and they elope. But they are prevented from marrying by the intervention of MacMurray and of Miss Colbert's father, who had rushed after them. There is a switch in bridegrooms and Miss Colbert marries MacMurray, whom she wanted all along.

The plot was adapted from the *Cosmopolitan Magazine* story by Elizabeth S. Holding. Claude Binyon wrote the screen play. Wesley Ruggles directed and produced it. In the cast are William Collier, Sr., Donald Meek, Johnny Arthur, and others.

Suitable for all. *Class A.*

"Fang and Claw" with Frank Buck

(RKO, Dec. 20; time, 73½ min.)

This is an account of Frank Buck's wild animal collecting expedition in the Asiatic Jungles. Although it is interesting it is not so entertaining as his other two pictures. For one thing, the novelty of watching him trap the animals has worn off considerably. Then, some of the situations may sicken those who have weak stomachs. One such situation is where Buck, in an effort to save the life of a baby rhinoceros, which had been attacked by a tiger, is shown amputating one of its ears. The amputation is performed in front of the camera and the audience is treated to a full view of Buck's cutting off the animal's ear. It is an interesting surgical feat but nauseating to many.

Interesting are the scenes in which Buck is shown capturing large pythons; also those in which Buck's Number One Man is shown being attacked by a python which, though not poisonous, is able to kill a man by coiling itself around him and breaking his back—Buck and his other men successfully free the man from the python, adding it to their collection.

Buck is shown capturing the bird of paradise, a rare bird. The way he is shown capturing it is interesting.

The capture that pleased Buck most was that of a big tiger, for which Buck and his safari had travelled quite a distance.

There are the usual comedy scenes with monkeys. Stacy and Horace Woodward are the editors and Frank Buck the narrator.

Suitable for all. Suitability, *Class A.*

impure food and adulterated drugs affect the health and happiness of the people, Congress passed long ago the Food and Drug Act, which established certain standards of purity of these commodities, and placed certain regulations upon the method of their sale. And, next to food and drugs, what other article needs standards and regulations more than does the motion picture, which has so much to do with the mental and moral welfare of the people?

HERE IS A GOOD ONE!

An exhibitor has written to this paper as follows:

"I bought from a company fifty pictures, as follows:

10 pictures at \$100 each.....	\$1,000
10 " " 50 "	500
10 " " 40 "	400
20 " " 20 "	400
	<hr/>
	\$2,300

"Dividing the total amount of money by the total number of pictures, the average per picture is \$46.

"Now here's the rub; they have delivered:

10 pictures at \$100 each.....	\$1,000
10 " " 50 "	500
10 " " 40 "	400
10 " " 20 "	200
	<hr/>
	\$2,100

"Dividing the total amount of money I paid by the number of pictures they have delivered, the average becomes \$52.50 per picture, or \$6.50 more per picture than I figured when I was buying this company's product.

"What can I do?"

* * *

Selling a large number of pictures and delivering fewer so as to "jack-up" the average has become an established practice with most distributors. They call it "smart" business methods. As a matter of fact they are so "smart" that they are next-door neighbors to dishonest methods.

You will notice that the class of pictures the producers fail to deliver are of the lowest classifications. The "average" could not be "jacked-up" if the withheld pictures were of the higher classifications.

That this sort of practice is getting under the skin of the exhibitors may be evidenced by the fact that Allied Theatre Owners of the Northwest has issued a circular letter to its members, dated December 16, dealing with this sharp practice and promising a fight against it. Friendly overtures will be made first, the circular states; but if these fail, "more strenuous means will be employed."

MORE ABOUT THE CONTROVERSY OF WARNER BROS. WITH ASCAP

Last week, Mr. Nathan Burkan, attorney, known by everybody in the motion picture industry, called me upon the telephone and issued a challenge to Warner Bros. to point out when and where they had made a motion before the board of directors of the American Society of Composers, Authors and Publishers, of which Society Mr. Burkan is counsel, or when they had made any suggestion, either orally or in writing, to any director of the association, for the elimination of the seat tax.

Mr. Herman Starr, president of First National, whom I interviewed on the subject of the withdrawal of Warner Bros. from the American Society, as dealt with in the main editorial of last week's issue of HARRISON'S REPORTS, told me the following: At a recent meeting of the board of directors of the American Society, held in September, 1935, which was the first meeting he had attended, he had been asked by them to tell them why the Society was in such disfavor, and to point out, if possible, means by which it could gain the good will of those with whom it had business dealings. Mr. Starr enumerated to them many causes. Among such causes was the increase of the rates to the theatres when the majority of them were either bankrupt, or on the verge of bankruptcy, or in the process of reorganization. During that discussion, he definitely stated that the tax on theatres that did not employ either an orchestra, or an organ, or a piano, was unfair, in that it resulted in double taxation on the theatre, for the exhibitor was already paying for score. Mr. Starr felt that since the producer was buying music for purposes of recording, the American Society should grant him full

rights to it and not make another charge to the exhibitor, who had no way of escaping this charge, for the music went to him with the film as a unit. At this particular meeting, Mr. Starr went on record committing his company to the waving of any revenue in this matter.

The same statement was made to me by Mr. Harry Warner. As a matter of fact Harry Warner suggested that I challenge him as well as Mr. Mills of the American Society of Composers, Authors and Publishers, to a public debate on the question of the seat tax—Mr. Mills to defend the seat tax, and Mr. Warner to oppose it. Harry Warner stated that he would prove in the debate that the seat tax was unjustifiable, unreasonable, and unnecessary.

What HARRISON'S REPORTS, on behalf of the independent exhibitors, is interested in is the elimination of the seat tax for such theatres as play music that comes only on the film, regardless of what may have happened between Warner Bros. and the American Society, for it is unjust and unfair to make exhibitors pay royalty twice for an article used only once.

THE HAYS FOLLIES

For the last several months Ed. Kuykendall has been going up and down the country talking for or against this, that and the other thing that affects the welfare of the independent exhibitors.

One of the measures Kuykendall has concentrated his efforts against is the Pettengill Bill. And while he has been battling this Bill he has been trying to sell to the exhibitors the idea that self-regulation in the industry will be a blessing.

That some sort of self-regulation would remedy many of the evils that are now either aired in courts or let to continue on account of the unwillingness of the sufferers to resort to the courts for relief is too well felt. But if a self-regulation plan is to be adopted, it certainly should not be one promulgated and fostered by a member of the Hays Follies. The Kuykendall organization is the property of Will H. Hays, because it is subsidized by the producers, for the purpose of using it as a front to fool innocent people into believing that it represents independent exhibitor sentiment.

As to the Pettengill Bill, I doubt if Mr. Kuykendall understands it.

Now, mind me, Ed Kuykendall is not a bad fellow; socially I like him. But he allows himself to be used by persons whose one object is to keep the independent exhibitors divided so as to prevent them from getting relief by legislation. And for that he deserves to be criticized.

But no one can blame so much my friend Kuykendall; the blame goes to Will H. Hays, who continues the methods he employed some years ago with the Protestant churches.

In view of these tactics on the part of the producer representatives, the independent exhibitors should not pay any attention to the self-regulation schemes proposed to them through Ed Kuykendall and other such exhibitor leaders. The only sensible thing they can do, if they want relief, is to support the Pettengill Bill wholeheartedly.

ONE EXHIBITOR SUGGESTION THIS PAPER CANNOT FOLLOW

From time to time I receive letters from exhibitors suggesting that I give the identification number with the title of the picture in the review; they feel that I would be rendering a very good service to the exhibitors if I gave such information in the review.

The identification number of each picture is given with the title in the release schedule that appears in the Index every six or seven weeks, at which time there is given also the old title along with the new title, whenever it has been changed. Consequently, if I were to give the identification number in the review it would be duplicating the information. It takes but a minute to look for the information in the Index, where it belongs by its very nature.

Even if I were willing to give the identification number in the review, I could not do so in all instances by reason of the fact that frequently it is not available at the time the review is printed. In addition, often the number is changed. And in such cases confusion would be the result.

If you have any suggestions for the improvement of either the Index or of the main issue, send them along; I shall be glad to have them, and if they are not done in some other form I shall be pleased to carry them out.

HARRISON'S REPORTS

Vol. XVII

NEW YORK, N. Y., SATURDAY, DECEMBER 28, 1935

No. 52

Complete Official List of Classified Pictures

PREPARED BY THE

CHICAGO LEGION OF DECENCY

FROM BEGINNING TO LAST WEEK IN DECEMBER, 1935

This is an official list of the feature pictures that have been classified by the Chicago Legion of Decency, and contains all pictures it has classified from the day it was founded up to those contained in its Bulletin of December 27, 1935. It has been checked up by a representative of the Legion so as to insure accuracy.

The Chicago list is now the official list of the Bishops, and is being distributed under the auspices of the National Catholic Welfare Conference, until such time as the Bishops appoint an independent preview board to do the reviewing.

P. S. HARRISON, *Editor*

CLASS A

In this group are included pictures that are suitable for family patronage.

A

Adventures of Rex, and Rin Tin Tin, Jr.—Independent

Adventurous Knights—Independent

Affairs of Susan, The—Universal

After the Dance—Columbia

Age of Innocence, The—RKO

Alibi Ike—Warner Bros.

Alice Adams—RKO

Alpine Violin Maker, The—German

Among the Missing—Columbia

Annamarie—French

Annapolis Farewell—Paramount

Anne of Green Gables—RKO

Annie Oakley—RKO

April Blossoms—Alliance Pict.

Are We Civilized—Raspin Prod.

Arizona Bad Man, The—Independent

Arizonian, The—RKO

Atlantic Adventure—Columbia

Avalanche—Independent

B

Babbitt—Warner Bros.

Babes in Toyland—MGM

Baboon—Fox

Baby Take a Bow—Fox

Bachelor of Arts—Fox

Bad Boy—Twentieth Century-Fox

Band Plays On, The—MGM

Barretts of Wimpole Street, The—MGM

Bars of Hate—Independent

Bar 20 Rides Again—Paramount

Behind the Green Lights—Mascot

Bei Der Blondes Katherinein—Swedish

Beloved—Universal

Be Mine Tonight—Foreign

Berkeley Square—Fox

Best Man Wins, The—Columbia

Beyond Bengal—Independent

Big Boy Rides Again—Security

Big Broadcast of 1936, The—Paramount

Big Calibre—Superior

Big Hearted Herbert—Warner Bros.

Bishop Misbehaves, The—MGM

Black Beauty—Monogram

Blue Light, The—Du World

Bonnie Scotland—MGM

Bor, A—Hungarian

Border Brigands—Universal

Border Menace—Abrams

Border Vengeance—Judell

Borneo Beast—Independent

Born To Battle—Superior

Bottoms Up—Fox

Brand of Hate, The—Superior

Brewster's Millions—United Artists

Bride Comes Home, The—Paramount

Bright Eyes—Fox

Bright Lights—Warner Bros.

Broadway Gondolier—Warner Bros.

Broadway Melody of 1936—MGM

Broken Coin, The—Capitol

Bulldog Drummond Strikes Back—U. Artists

Burn'Em-Up Barnes (serial)—Independent

Burton Holmes—Independent

Buzavirag—Russian

C

Cactus Kid—Superior

Call of Dan Matthews—Columbia

Call of the Coyote—Abrams

Call of the Savage—Universal

Call of the Wild—United Artists

Calm Yourself—MGM

Cappy Ricks Returns—Republic

Captain Blood—Warner

Captain Hurricane—RKO

Caravan—Fox

Cardinal Richelieu—United Artists

Car 99—Paramount

Carnival—Columbia

Cash—Independent

Cat's Paw, The—Fox

Cavalcade—Fox

Change of Heart—Fox

Chapayev—Russian

Charlie Chan in London—Fox

Charlie Chan in Paris—Fox

Charlie Chan in Shanghai—20th Century-Fox

Charlie Chan's Courage—Fox

Chasing Yesterday—RKO

Cheers of the Crowd—Monogram

Cheyenne Tornado—Independent

Chu Chin Chow—Gaumont-British

Cimarron—RKO

Circle of Death—Judell

Circus Clown—First National

Circus Shadows—Security

City Limits—Monogram

Clairevoyant, The—GB Productions

Clive of India—United Artists

Cole of the Mounted—Independent

College Rhythm—Paramount

Collegiate—Paramount

Condemned to Death—Independent

Cornered—Columbia

Coronado—Paramount

Count of Monte Cristo—United Artists

County Chairman—Fox

Cowboy and the Bandit, The—Capitol

Cowboy Counselor—Independent

Cowboy Holiday—Security

Cowboy Millionaire—Fox

Coyote Trails—Superior

Crainquebille—French

Crimson Romance—Mascot

Crimson Trail, The—Universal

Crown of Thorns—Polish

Crusades, The—Paramount

Curly Top—Fox

Cyclone of the Saddle—Capitol

Cyclone Ranger, The—Superior

D

Danger Ahead—Independent

Danger Trail—Republic

Daring Young Man, The—Fox

Das Blaue von Himmel—German

David Copperfield—MGM

David Harum—Fox

Dawn Rider—Republic

Dealers in Death—Topical Films

Demon for Trouble—Independent

Der Adjutant Hohiet—German

Der Schimmelreiter—German

Der Schrecken Nom Heiderkrug—German

Der Strabenfanger Von Warschau—Polish

Desert Man, The—Independent

Desert Trail, The—Security

Des Mesiter Detektiv—German

Devil Dogs of the Air—Warner Bros.

Devil On Deck—Independent

Devil's Canyon—Superior

Dick Trpin—Gaumont-British

Die Beiden Seehunde—German

Die C'sardas Furstin—German

Die Grosse Attraktionen—Swedish

Die Oder Keine—German

Die Taenzerin Von Sans Souci (The King's

Dancer)—German

Dinky—Warner Bros.

Dizzy Dames—Liberty

Dog of Flanders, A—RKO

Don Quixote—Spanish

Don't Bet on Blondes—Warner Bros.

Doomed to Die—Independent

Dos Noches—Spanish

Doubting Thomas—Fox

Drauscie Kresiva—Polish

Dressed to Thrill—Twentieth Century-Fox

Drei Kaiserjager—German

Du Bist Entzached Ros' Marie—German

Dude Ranger—Independent

E

Eagle's Brood, The—Paramount

Echo Der Heimat—German

Eight Bells—Columbia

Elmer and Elsie—Paramount

Embarassing Moments—Universal

Emma—Independent

Emperor Jones—United Artists

End of the World, The—Crown Pictures

En Stille Flirt—Swedish

Er Und Sien Diener—German

Es War Einmal Ein Walzer—German

Evergreen—Gaumont-British

Ever In My Heart—MGM

Ever Since Eve—Fox

Every Night at Eight—Paramount

F

Fang and Claw—RKO

Father Brown, Detective—Paramount

Father Knows Best—Hungarian

Farmer Takes a Wife—Twentieth Century-Fox

Feather in Her Hat, A—Universal

Ferocious Pal, The—Independent

Field Marshal, The—German

Fighting Cabalero—Independent

Fighting Hero, The—Independent

Fighting Pilot—Ajax

Fighting Pioneers—Capitol

Fighting Playboy, The—Independent

Fighting Ranger, The—Columbia

Fighting Shadows—Columbia

Fighting Through—Judell

Fighting to Live—Independent

Fighting Trooper, The—Judell

Fighting Youth—Universal

First World War, The—Fox

Five Bad Men—Superior

Flirtation Walk—Warner Bros.

Flirting with Danger—Monogram

Fluchtlinge—Swedish

Forbidden Heaven—Republic

Forbids—RKO

Frontier Days—Superior

Frontier Justice—Independent

Fruelings Maerchen—German

G

Gallant Defender—Columbia

Gay Deception, The—20th Century-Fox

Gentlemen Are Born—First National

Geschichten Aus Dem Wienerwald—German

Ghost Rider, The—Capitol

Ghost Train, The—Gaumont-British

Ghost Walks, The—Invincible

Gift of Gab—Universal

Ginger—Fox

Girl Friend, The—Columbia

Girl of the Limerlost, The—Monogram

Girl O' My Dreams—Monogram

Girls (Maedchen) in Uniform—Independent

Going Highbrow—Warner Bros.

Gold Diggers of 1935—First National

Golden Goal, The—German

Good Fairy, The—Universal

Grain Mariza—German

Grand Exit—Universal

Grand Old Girl—RKO

Great Air Mystery, The—Universal

Great Expectations—Universal

Great Impersonation, The—Universal

Grecco Speaks—Drivas

Green Is the Meadow—German

Gridiron Flash—RKO

Guns and Guns—Independent

Gun Play—Independent

Gun Smoke—Independent

Handy Andy—Fox
 Happiness Ahead—First National
 Happy Landing—Monogram
 Hard Rock Harrigan—Fox
 Harmony Lane—Republic
 Harold Teen—Warner Bros.
 Have a Heart—MGM
 Healer, The—Monogram
 Heimat Am Rhein—German
 Heir to Trouble—Columbia
 Hei Tiki—Independent
 Hell and High Water—Paramount
 Hell Bent For Love—Columbia
 Hell Cat, The—Columbia
 Hellorado—Fox
 Hell In the Heavens—Fox
 Hell on Earth—Capitol
 Hello Trouble—Columbia
 Here Comes Cookie—Paramount
 Here Comes the Band—MGM
 Here Is My Heart—Paramount
 Here's to Romance—Twentieth Century-Fox
 Her Strange Desire—Independent
 Hi Gaucho—RKO
 His Family Tree—RKO
 His Fighting Blood—Independent
 His Greatest Gamble—RKO
 His Night Out—Universal
 Hitch Hike to Heaven—Judell
 Hochzeit Am Wolfgangsee—German
 Home on the Range—Paramount
 Honeymoon Limited—Republic
 Honor of the Range—Universal
 Hooray For Love—RKO
 Hoosier Schoolmaster—Monogram
 Hop-Along Cassidy—Paramount
 Hot Tip—RKO
 House of Danger—Security
 House of Rothschild, The—United Artists
 Housewife—Warner Bros.
 Human Side—Universal

I

I Am Suzanne—Fox
 Ich Bin Ja Verliebt—German
 I Don't Want to Know Who You Are—Ger.
 I Dream too Much—RKO
 If You Could Only Cook—Columbia
 I Give My Love—Universal
 I Live for Love—Warner Bros.
 I'll Fix It—Columbia
 I'll Tell the World—Universal
 Imitation of Life—Universal
 In Love With Life—Invincible
 In Old Kentucky Twentieth Century-Fox
 In Old Santa Fe—Mascot
 In Person—RKO
 Inside Information—Capitol
 In Spite of Danger—Columbia
 In Toller Einfall—German
 Irish in Us, The—First National
 Iron Duke, The—Gaumont-British
 It Happened in New York—Universal
 It's a Gift—Paramount
 It's a Small World—Fox
 It's in the Air—MGM
 Ivory Handled Gun, The—Universal

J

Jack Ahoy—Gaumont-British
 Jane Eyre—Monogram
 Jealousy—Columbia
 Jindra—Lloyd
 Judge Priest—Fox
 Jumbo Killer—Independent
 Jungle Killer—Independent
 Justice of the Range—Columbia

K

Kaiser Walzer—German
 Keep 'Em Rolling—RKO
 Kentucky Kernels—RKO
 Kid Courageous—Superior
 Kid Millions—United Artists
 King Kelly of the U.S.A.—Monogram
 King's Daughter, The—German
 Kocha, Liebien, Zdunrya—Polish
 Kvinnorna Kring Larsson—Swedish

L

Laddie—RKO
 Ladies Crave Excitement—Mascot
 Lady for a Day—Columbia
 Lady Tubbs—Universal
 La Femme Ideale—French
 Langen Till Henne—Scandinavian
 Laramie Kid, The—Independent
 Larsen's Second Wedding—Swedish
 Last Days of Pompeii, The—RKO
 Last Gentleman, The—United Artists
 Last Outpost, The—Paramount
 Lauben Kolonie—German
 Law Beyond the Range—Columbia
 Lawless Border, The—Independent
 Lawless Frontier, The—Monogram
 Lawless Range—Republic
 Lawless Rider—Columbia
 Lawless Valley—Independent
 Law of the Wild, The—Judell
 Lemon Drop Kid, The—Paramount
 Les Miserables—United Artists
 Liebe in Uniform—German
 Liebe Mus Ferstandensien—German
 Life Begins at 40—Fox
 Life of Our Saviour—Bland
 Life of Paul Camrby—German
 Life Returns—Scienart Pictures
 Lightning Strikes Twice—RKO
 Lightning Triggers—Independent
 Lily of Killarney—Independent

Little America—Paramount
 Little Colonel, The—Fox
 Little Men—Mascot
 Little Minister, The—RKO
 Littlest Rebel—Twentieth Century-Fox
 Little Women—RKO
 Lives of a Bengal Lancer—Paramount
 Live Wire, The—Independent
 Living On Velvet—First National
 Lone Bandit, The—Security
 Lone Rider, The—Independent
 Loser's End—Independent
 Lost City, The—Krellberg
 Lost in the Stratosphere—Monogram
 Lost Jungle—Independent
 Lost Lady, A—First National
 Lost Patrol, The—RKO
 Loudspeaker, The—Monogram
 Love in Bloom—Paramount
 Lover Divine—Gaumont-British
 Lovetime—Fox
 Lucky Texan—Independent
 Lucyna—German
 Lucien Auf Ruegen—German
 Luise, Queen of Prussia—German

M

Mad Age, The—Independent
 Maedchen (Girls) in Uniform—Independent
 Make a Million—Monogram
 Man from Hell, The (Western)—Independent
 Man From Monterey, The—Warner Bros.
 Man From Utah, The—Independent
 Manhattan Love Song—Monogram
 Manhattan Moon—Universal
 Man of Aran, The—Gaumont-British
 Man of Courage—Italian
 Man on the Flying Trapeze, The—Para.
 Man's Best Friend—Security
 Man's Game, A—Columbia
 Man Trailer, The—Columbia
 Man Who Broke the Bank at Monte Carlo,
 The—Twentieth Century-Fox
 Man Who Changed His Name, The—Twick.
 Man Who Played God, The—Independent
 Man Who Reclaimed His Head, The—Univ.
 Maria Chapdelaine—Sonotone
 Marie Galante—Fox
 Marines Are Coming, The—Mascot
 Mary Jane's Pa—First National
 Matchmaker, The—Yiddish
 Maybe It's Love—First National
 McFadden's Flats—Paramount
 Meanest Gal in Town—RKO
 Meine Frau Die Schutenkonigin—German
 Mein Herz Schnt Sich Narr Liege—Tobis
 Melodie Der Liebe—German
 Melody in Spring—Paramount
 Mclody Trail—Republic
 Menace—Paramount
 Men of Action—Republic
 Men of Tomorrow—United Artists
 Metropolitan—Twentieth Century-Fox
 Midsummer Night's Dream, A—Warner B.
 Mighty Barnum, The—United Artists
 Million Dollar Haul—Capitol
 Millions in the Air—Paramount
 Miracle Rider, The—Independent
 Mississippi—Paramount
 Miss Iza—Hungarian
 Miss Pacific Fleet—Warner Bros.
 Mister Hobo—GB Productions
 Mit Dir Durch Dick Und Dunn—German
 Money Means Nothing—Monogram
 Moonlight on the Prairie—Warner Bros.
 Moonstone, The—Monogram
 Morgenrot—German
 Most Precious Thing In Life—Columbia
 Mother of the Company—German
 Mr. Skitch—Fox
 Mrs. Wiggs of the Cabbage Patch—Para.
 Murder in the Clouds—Warner Bros.
 Murder in the Private Car—MGM
 Music in the Air—Fox
 Music Is Magic—Twentieth Century-Fox
 My Peoples' Dream—Palestine Film
 Mystery Mountain—Independent
 Mystery of Mr. X, The—MGM
 Mystery Ranch—Independent
 Mystery Squadron—Independent
 Mystery Woman—Fox

N

Navy Wife—Twentieth Century-Fox
 Nevada—Paramount
 Nevada Cyclone—Independent
 Nevada Squadron—Independent
 New Frontier, The—Independent
 Newman's Lectures—Independent
 Night Alarm—Independent
 Night and Day—Independent
 Night at the Opera, A—MGM
 Night Is Young, The—MGM
 Night of the Garter—Independent
 No Greater Glory—Columbia
 No Man's Range—Independent
 Northern Frontier—Judell
 North of Arizona—Independent
 Now and Forever—Paramount
 Now Or Never—Judell
 Nut Farm—Monogram

O

Oil For the Lamps of China—First National
 Oil Raider, The—Independent
 Old Homestead, The—Liberty
 Old-Fashioned Way—Paramount
 Old Man Rhythm—RKO
 Once in a Blue Moon—Paramount

One is Guilty—Columbia
 One More Spring—Fox
 One Night of Love—Columbia
 One Thousand Dollars a Minute—Republic
 Operator 13—MGM
 Orders is Orders—Gaumont-British
 O'Shaughnessy's Boy—MGM
 Our Daily Bread—United Artists
 Our Little Girl—Fox
 Outlaw Deputy, The—Independent
 Outlawed Guns—Universal
 Outlaw Rule—Judell
 Outlaw Tamer, The—Independent
 Over Night—United Artists

P

Paddy O'Day—Twentieth Century-Fox
 Page Miss Glory—Warner Bros.
 Palace on Wheels—Polish
 Pals of the Range—Capitol
 Pals of the West—Independent
 Paradise Canyon—Monogram
 Paradise Valley—Capitol
 Passing of the Third Floor Back, The—GB
 Productions
 Pecheur D'Islande—French
 Peck's Bad Boy—Fox
 People Will Talk—Paramount
 Perfect Gentleman, The—MGM
 Personal Maid's Secret—Warner Bros.
 Petersburg Nights—Russian
 Pettersson Sverige—Foreign
 Phantom Empire, The—Judell
 Phantom Express—Independent
 Poor Rich, The—Universal
 Powder Smoke Range—RKO
 Prenz Garde A la Peinture—French
 Prescott Kid, The—Columbia
 President Vanishes, The—Paramount
 Prince of Wales—Independent
 Princess O'Hara—Universal
 Princess Turnadot—French
 Private Worlds—Paramount
 Pursuit—MGM

Q

Quitter, The—Chesterfield

R

Rabbi's Power, The—Jewish
 Racing Luck—Republic
 Rainbow's End—Capitol
 Rainbow Valley—Monogram
 Rainmakers, The—RKO
 Rakoczy March—German
 Randy Rides Alone—Security
 Range Warfare—Judell
 Red Blood of Courage—Independent
 Red Heads on Parade—20th Century-Fox
 Red Rider, The—Independent
 Red Salute—United Artists
 Reform Girl—Independent
 Return of Bulldog Drummond, The—U. A.
 Return of Chandu, The—Capitol
 Return of Peter Grimm, The—RKO
 Riachuelo—German
 Rider of the Law, The—Independent
 Ridin' Gents—Independent
 Riding Wild—Columbia
 Rip Roaring Riley—Republic
 Roaring Roads—Judell
 Roaring West, The—Universal
 Roberta—RKO
 Rocky Mountain Mystery—Paramount
 Rocky Rhodes—Universal
 Romance in Budapest—Russian
 Romance in Manhattan—RKO
 Romance in the Rain—Universal
 Roman Einer Nacht—German
 Ruggles of Red Gap—Paramount
 Runaway Queen, The—United Artists
 Rustlers of Red Dog, The—Independent
 Rustlers' Paradise—Judell

S

Saddle Aces—Capitol
 Sanders of the River—United Artists
 Sans Famille—Sonotone
 Scarlet Pimpernel, The—United Artists
 Schwarzer Jager Johanna—German
 Schrooge—Paramount
 Secret Bride—Warner Bros.
 Secret of the Blue Room—Universal
 Servants' Entrance—Fox
 Sequoia—MGM
 Seven Keys to Baldpate—RKO
 Seventh Tower, The—Foreign
 Shanghai—Paramount
 She—RKO
 She Had to Choose—Judell
 She Gets Her Man—Paramount
 She Learned About Sailors—Fox
 She Married Her Boss—Columbia
 She Was a Lady—Fox
 Ship Ahoy—Paramount
 Shipmates Forever—First National
 Shock—Monogram
 Shoot the Works—Paramount
 Show-Off, The—MGM
 Silent Code, The—Independent
 Silent Valley—Superior
 Silk Hat Kid—Fox
 Silver Bullet, The—Independent
 Silver Streak, The—RKO
 Six Day Bike Rider—First National
 Six Gun Justice—Independent
 Six of a Kind—Paramount
 Slaby Ulanskie—Polish
 Smilin' Through—MGM
 Smokey Smith—Capitol

Smoking Guns—Independent
 Social Errors—Independent
 Society Doctor—MGM
 Society Fever—Invincible
 So Eine Gaunerbande—German
 So Eine Madel Verquist Man Nicht—German
 Son of Oklahoma—Independent
 Sons of Steel—Chesterfield
 So Red the Rose—Paramount
 Sorrell and Son—United Artists
 Speed Devils—Columbia
 Speed Wings—Independent
 Spring Tonic—Fox
 Square Shooter—Independent
 St. Anthony of Padua—Integrity
 Star Packer, The—Independent
 Stars Over Broadway—Warner Bros.
 Steamboat 'Round the Bend—20th Cent.-Fox
 Stolen Sweets—Chesterfield
 Stone of Silver Creek—Universal
 Storm Over the Andes—Columbia
 Stormy—Universal
 Straightaway—Columbia
 Stranded—Warner Bros.
 Strangers All—RKO
 Strange Wives—Universal
 Strawberry Roan—Independent
 Student Tour—MGM
 Successful Failure—Security
 Sundown Trail, The—Independent
 Sunset of Power—Universal
 Sunset Range—Capitol
 Superspeed—Columbia
 Svaty Vaclav—Russian
 Svitani—Foreign
 Swedenhielms—Swedish
 Sweepstake Annie—Liberty
 Sweet Adeline—Warner Bros.
 Sweet Music—Warner Bros.
 Swell Head—Columbia
 Symphony of Living—Invincible

T

Tailspin Tommy—Universal
 Tale of Two Cities, A—MGM
 Tannenberg—German
 Telegraph Trail—Warner Bros.
 \$10 Raise—Fox
 Texas Jack—Superior
 Texas Rambler—Superior
 That's a Good Girl—United Artists
 That's Gratitude—Columbia
 Thirty Day Princess—Paramount
 Thirty-Nine Steps, The—GB Productions
 This Is the Life—Twentieth Century-Fox
 365 Nights in Hollywood—Fox
 Three Kids and a Queen—Universal
 Three Musketeers, The—RKO
 Three Songs of Lenin—Russian
 Through the Centuries—Independent
 Throwback, The—Universal
 Thundering Herd—Paramount
 Thunder Over Panama—Fox
 Thunder Over Texas—Security
 Timber War—Judell
 Tjocka Slakten—Foreign
 To Beat the Band—RKO
 Together We Live—Columbia
 Toll of the Desert—Independent
 Tombstone Canyon—Independent
 Tombstone Terror—Capitol
 Tomorrow's Youth—Security
 Tonto Kid, The—Capitol
 Too Busy to Work—Independent
 Too Tough to Kill—Columbia
 Top Hat—RKO
 Tragedja na Gologije—Lithuanian
 Trail Beyond—Security
 Trail's End—Independent
 Trails of Adventure, The—Independent
 Trails of the Wilds—Independent
 Traum Von Schoenbrunn—German
 Traveling Saleslady—First National
 Treasure Island—MGM
 Trenck—German
 Trigger Tom—Independent
 Tumbling Tumbleweeds—Republic
 Twenty Dollars a Week—Judell
 Two For Tonight—Paramount

U

Unconquered Bandit, The—Independent
 Under Pressure—Fox
 Under the Pampas Moon—Fox
 Unknown Woman—Columbia
 Unwelcome Stranger—Columbia

V

Vagabond Lady—MGM
 Valley of Wanted Men—Republic
 Vanishing Riders, The—Independent
 Vanishing Shadow—Universal
 Venetian Nights—United Artists
 Very Honorable Guy, A—First National
 Virginia Judge, The—Paramount
 Virginian, The—Paramount
 Voice in the Night—Columbia

W

Wagon Trail—Ajax
 Wagon Wheels—Paramount
 Wake Up and Dream—Universal
 Waltz in Vienna—German
 Wanderer of the Wasteland—Paramount
 War's End—Independent
 Welcome Home—Twentieth Century-Fox
 We're in the Money—Warner Bros.
 We're Rich Again—RKO
 Western Courage—Independent
 Westerner, The—Columbia

Western Frontier—Columbia
 Western Justice—Superior
 Western Racketeers—Independent
 West of the Law—Superior
 West of the Pecos—RKO
 West Point of the Air—MGM
 Westward Ho!—Republic
 What Every Woman Knows—MGM
 Wheels of Destiny—Universal
 When a Man's a Man—Fox
 When a Man Sees Red—Universal
 When Lightning Strikes—Security
 Whipsaw—MGM
 Whispering Smith Speaks—20th Century-Fox
 White Cockatoo, The—Warner Bros.
 White Eagle—Polish
 White Parade, The—Fox
 White Sister—MGM
 Whom the Gods Destroy—Columbia
 Wicked Woman, A—MGM
 Wiener Blut (Viennese Blood)—Independent
 Wild Cargo—RKO
 William Tell—German
 Wings in the Dark—Paramount
 Wings Over Ethiopia—Paramount
 Winning Ticket, The—MGM
 Witching Hour, The—Paramount
 Wolf Riders—Superior
 World in Revolt—Mentone

Y

Yankee in Soviet Russia, A—Amkino
 Yiddish King Lear, The—Yiddish
 You Belong to Me—Paramount
 Young and Beautiful—Mascot
 Young Eagles—Independent
 You're Telling Me—Paramount
 Your Uncle Dudley—Twentieth Century-Fox
 Youth of Maxim, The—Russian

Z

Zepaldi Vlastenci—German
 Zu Befehl Herr Unteroffizier—German
 Zwischen Himmel und Erde—German

CLASS B

The pictures in this group may be considered offensive because they are suggestive in spots, vulgar, sophisticated or lacking in modesty, but although they are unsuitable for either children or adolescents they are not forbidden for adults.

A

Accent on Youth—Paramount
 Ace of Aces—RKO
 Adventure Girl—RKO
 After Office Hours—MGM
 Against the Law—Columbia
 Age of Indiscretion, The—MGM
 Aggie Appleby—RKO
 Ah, Wilderness—MGM
 Air Hawks—Columbia
 Alias Bulldog Drummond—GB Productions
 Alias Mary Dow—Universal
 All Men Are Enemies—Fox
 All Quiet on the Western Front—Universal
 All the King's Horses—Paramount
 Along Came Sally—Gaumont-British
 Angkor—Russian
 As the Earth Turns—Warner Bros.
 Avenger, The—Independent
 Awakening of Jim Burke—Columbia

B

Baby-face Harrington—MGM
 Bachelor Bait—RKO
 Bar Mitzvah—Russian
 Becky Sharp—RKO
 Bedside—First National
 Before Morning—Independent (Greenblatt)
 Beggars in Ermine—Monogram
 Behind the Evidence—Columbia
 Behold My Wife—Paramount
 Belle of the Nineties—Paramount
 Beyond the Law—Columbia
 Biography of a Bachelor Girl—MGM
 Black Cat, The—Universal
 Black Fury—First National
 Black Moon—Columbia
 Black Room, The—Columbia
 Black Sheep—Fox
 Blazing Guns—Judell
 Blind Date—Columbia
 Blue Danube, The—Independent
 Bordertown—Warner Bros.
 Born for Glory—GB Productions
 Bowery, The—United Artists
 Boys Will Be Boys—GB Productions
 Branded a Coward—Independent
 Break of Hearts—RKO
 Bride of Frankenstein, The—Universal
 British Agent—First National
 Broadway Bill—Columbia
 Broadway Hostess—Warner Bros.
 Broadway Through a Keyhole—United Art.
 Broken Melody, The—Security
 By Your Leave—RKO

C

Calling All Cars—Syndicate
 Call It Luck—Fox
 Camille—Foreign
 Captain Hates the Sea, The—Columbia
 Captured in Chinatown—Independent
 Car of Dreams—GB Productions

Case of the Curious Bride—First National
 Case of the Howling Dog, The—Warner Bros.
 Case of the Lucky Legs—Warner Bros.
 Case of the Missing Man—Columbia
 Casino Murder Case—MGM
 Cat and the Fiddle, The—MGM
 Chained—MGM
 Champagne for Breakfast—Columbia
 Channel Crossing—Gaumont-British
 Charlie Chan in Egypt—Fox
 Charlie Chan's Secret—Twentieth Cent.-Fox
 Cheating Cheaters—Universal
 China Seas—MGM
 Chinatown Squad—Universal
 Church Mouse—Warner Bros.
 Circumstantial Evidence—Chesterfield
 City Park—Chesterfield
 Cleopatra—Paramount
 Cockeyed Cavaliers—RKO
 College Scandal—Paramount
 Come on Marines—Paramount
 Condemned to Live—Independent
 Confidential—Mascot
 Congress Dances—United Artists
 Constant Nymph, The—Fox
 Constant Woman, The—Independent
 Convention Girl—Capitol
 Countess of Monte Cristo—Universal
 Courage of the North—Independent
 Crime and Punishment—Columbia
 Crime Doctor, The—RKO
 Crime of Dr. Crespi, The—Republic
 Crime of Helen Stanley, The—Columbia
 Crime Without Passion—Paramount
 Crosby Case, The—Universal
 Cross Streets—Independent
 Curtain Falls, The—Chesterfield

D

Dames—Warner Bros.
 Dance, Girl, Dance—Independent
 Dancing Lady—MGM
 Dangerous—Warner Bros.
 Dangerous Corners—RKO
 Dante's Inferno—Fox
 Das Schoene Abenteuer (The Beautiful Adventure)—German
 Dark Angel, The—United Artists
 Death Flies East—Columbia
 Death From a Distance—Invincible
 Death on the Diamond—MGM
 Defense Rests, The—Columbia
 Desirable—Warner Bros.
 Devil's Brother, The—MGM
 Diamond Jim—Universal
 Divorce Racket—Paradise
 Doctor Bull—Fox
 Double Door—Paramount
 Down to Their Last Yacht—RKO
 Dragon Murder Case, The—First National
 Drei Von Der Kavallere—German
 Dr. Socrates—Warner Bros.

E

East of Java—Universal
 Eine Frau Wie Du—German
 Elinor Norton—Fox
 Emil Und Die Detektive—German
 Enchanted April—RKO
 En Natt—Swedish
 Enter Madame—Paramount
 Escapade—MGM
 Escape from Devil's Island—Columbia
 Escape Me Never—United Artists
 Evelyn Prentice—MGM
 Evensong—Gaumont-British

F

Faithful Heart, The—Independent
 False Pretenses—Chesterfield
 Farewell to Love—Gaumont British
 Fifteen Wives—Invincible
 Fighting for Love—Independent
 Fighting Rookie, The—Mayfair
 Flame Within, The—MGM
 Flesh—MGM
 Flickorna Frau Gamla Sta'n—German
 Flirting With Danger—Monogram
 Florentine Dagger, The—Warner Bros.
 Flying Down to Rio—RKO
 Fog—Columbia
 Folies Bergere De Paris—United Artists
 Footlight Parade—Warner Bros.
 Forsaking All Others—MGM
 Fountain, The—RKO
 Four Hours to Kill—Paramount
 Friday the Thirteenth—Gaumont-British
 Friends of Mr. Sweeney—Warner Bros.
 Frisco Kid—Warner Bros.
 Front Page Madness—Independent
 Front Page Woman—Warner Bros.
 Fugitive Lady—Columbia
 Fugitive Road—Invincible

G

Gallant Lady—United Artists
 Gambling—Fox
 Gambling Lady—Warner Bros.
 Gay Divorcee, The—RKO
 George White's 1935 Scandals—Fox
 Get That Man—Judell
 Gigolette—RKO
 Gilded Lily, The—Paramount
 Girl From Tenth Avenue, The—First Nat'l.
 Girl in Danger—Columbia
 Girl Who Came Back, The—Chesterfield
 Girl Without a Room—Paramount
 Glass Key, The—Paramount
 G-Men—First National

Going Hollywood—MGM
Goin' To Town—Paramount
Go Into Your Dance—First National
Goose and the Gander, The—Warner Bros.
Grand Canary—Fox
Great Flirtation, The—Paramount
Great God Gold—Monogram
Great Hotel Murder, The—Fox
Green Eyes—Independent
Gridiron Flashes—Independent
Guard That Girl—Columbia
Gunfire—Capitol
Guns for Hire—Independent

H

Half a Sinner—Universal
Hands Across the Table—Paramount
Hans Weftmar—German
Happiness C.O.D.—Chesterfield
Headline Woman, The—Mascot
Heart Song—Fox
Heidel Schulmeister—German
Here Comes the Groom—Paramount
Here Comes the Navy—Warner Bros.
Hide-Out—MGM
Hold 'Em Yale—Paramount
Hollywood Hoodlum—Independent
Hollywood Party—MGM
Hongkong Nights—Independent
Honorable Thief, The—Gaumont-British
Hot Off the Press—Independent
House of Mystery—Monogram
House on 56th Street—Warner Bros.

I

I Am a Thief—Warner Bros.
I Believed in You—Fox
I Can't Escape—Security
If I Had a Million—Paramount
I Found Stella Parish—Warner Bros.
I Hate Women—Goldsmith
I Have Lived—Chesterfield
I Live My Life—MGM
I'll Love You Always—Columbia
Il Signa Della Corce—Italian
In Caliente—First National
I Sell Anything—First National
It Happened One Night—Columbia
I've Been Around—Universal
I've Got Your Number—Warner Bros.

J

Jalna—RKO
Java Head—Independent
Judgment Book, The—Capitol
Just For a Song—Independent

K

Kansas City Princess—Warner Bros.
Kara Slaken—Swedish
Keeper of the Bees—Republic
Kentucky Bluestreak—Puritan Pict.
Key, The—Warner Bros.
Kidnapping Gorillas—Independent
Kind Lady—MGM
King Solomon of Broadway—Universal

L

Ladies Love Danger—Fox
Ladies Should Listen—Paramount
Lady By Choice—Columbia
Lady in Scarlet, The—Independent
Lady Is Willing, The—Columbia
Laughing At Life—Independent
Lem Hawkins' Confession—Independent
Let 'Em Have It—United Artists
Let's Live Tonight—Columbia
Let's Talk It Over—Universal
Let's Try Again—RKO
Line-Up, The—Columbia
Little Big Shot—Warner Bros.
Little Friend—Gaumont-British
Little Miss Marker—Paramount
Looking for Trouble—United Artists
Lottery Lover, The—Fox
Love Captive, The—Universal
Love Me Forever—Columbia
Lover From Vienna, The—German
Loves of a Dictator—Gaumont-British
Loyalties—Harold Auten

M

Mad Love—MGM
Manhattan Butterfly—Security
Maniac—Independent
Man They Couldn't Arrest—British
Man Who Knew Too Much—Gaumont-Brit.
Man with Two Faces, The—First National
Many Happy Returns—Paramount
Marie De Pendevoilles—Greek
Mark of the Vampire—MGM
Mary Burns, Fugitive—Paramount
Massacre—First National
Melody Lingers On—United Artists
Men of the Hour—Columbia
Men Without Names—Paramount
Merry Frinks, The—First National
Merry Widow—MGM
Midnight Alibi—First National
Midnight Mary—MGM
Million Dollar Baby—Monogram
Million Dollar Ransom—Universal
Mills of the Gods—Columbia
Mimi—BIP
Mister Dynamite—Universal
Monte Carlo Nights—Monogram
Morals of Marcus, The—GB Productions
Morning Glory—RKO
Motive For Revenge—Judell

Murder at the Glen Athol—Invincible
Murder at the Vanities—Paramount
Murder by Television—Independent
Murder in the Fleet—MGM
Murder in Trinidad—Fox
Murder Man, The—MGM
Murder of Dr. Harrigan, The—Warner Bros.
Murder On a Honeymoon—RKO
Murder on the Blackboard—RKO
Mutiny Ahead—Majestic
Mutiny on the Bounty—MGM
Mutter Und Kind—German
My Heart Is Calling—Gaumont British
My Song for You—GB Productions
Mystery Man—Monogram
Mystery of Edwin Drood—Universal

N

Name the Woman—Columbia
Naughty Marietta—MGM
Neath Arizona Skies—Monogram
Neil Gwyn—U. A.
New Adventures of Tarzan, The—Burroughs
Tarzan Enter.
Night at the Ritz, A—Warner Bros.
Night Cargo—Independent
Night Life of the Gods—Universal
Ninth Guest, The—Columbia
Nitwits—RKO
None So Blind—Independent
No Other Woman—Independent
No Ransom—Judell
Notorious Gentleman—Universal
Notorious Sophie Lang, The—Paramount
Now I'll Tell—Fox

O

Once in a Blue Moon—Paramount
Once to Every Bachelor—Judell
Once to Every Woman—Columbia
One Exciting Adventure—Universal
One Frightened Night—Mascot
One Hour Late—Paramount
One in a Million—Capitol
One New York Night—MGM
One Way Ticket—Columbia
On Probation—Security
Orchids to You—Fox
Outcast Lady—MGM

P

Painted Veil, The—MGM
Paris Interlude—MGM
Paris in the Spring—Paramount
Party's Over, The—Columbia
Party Wire—Columbia
Payoff, The—First National
Peasants—Russian
Penal Code, The—Independent
People's Enemy, The—RKO
Perfect Clue, The—Majestic
Personality Kid, The—Warner Bros.
Phantom Fiend, The—Independent
Port of Lost Dreams, The—Invincible
Power—Gaumont-British
Private Life of Don Juan, The—United Art
Private Scandal—Paramount
Public Hero No. 1—MGM
Public Menace, The—Columbia
Public Opinion—Invincible
Pursued—Fox
Pursuit of Happiness—Paramount

Q

Quartorze Juillet—French

R

Rafter Romance—RKO
Raven, The—Universal
Rawhide Mail—Independent
Ready for Love—Paramount
Reckless—MGM
Reckless Roads—Judell
Red Head—Monogram
Red Hot Tires—First National
Rea Morning—RKO
Reform Girl—Independent
Remember Last Night—Universal
Rendezvous—MGM
Rendezvous at Midnight—Universal
Rescue Squad—Judell
Return of the Terror—First National
Revenge Rider, The—Columbia
Richest Girl in the World—RKO
Right to Live—Warner Bros.
Rio Rattler—Independent
Romance of Ida, The—Tobis
Ronny—Tobis
Rumba—Paramount

S

Scarlet Letter, The—Majestic
School For Girls—Judell
Secret of the Chateau—Universal
Secrets of Chinatown—Judell
Shadow of Doubt—MGM
Shadow of Silk Lennox, The—Superior
She Couldn't Take It—Paramount
She Loves Me Not—Paramount
Ship Cafe—Paramount
Shir Hashirim—Yiddish
Shot in the Dark, A—Chesterfield
Sing and Like It—RKO
Sing Sing Nights—Monogram
Skybound—Republic
Smart Girl—Paramount
Song You Gave Me, The—Columbia
Spanish Cape Mystery—Republic

Special Agent—Warner Bros.
Speed Limited—Independent
Splendor—United Artists
Stamboul Quest—MGM
Stand Up and Cheer—Fox
Star of Midnight—RKO
Stingaree—RKO
St. Louis Kid, The—Warner Bros.
Stolen Harmony—Paramount
Straight Is The Way—MGM
Strange Wives—Universal
Streamline Express—Mascot
Strictly Dynamite—RKO
Sudan—Foreign
Sweet Surrender—Universal

T

Take the Stand—Liberty
Tarzan and His Mate—MGM
Terror of the Plains—Superior
Texas Terror, The—Independent
Thanks a Million—Twentieth Century-Fox
Their Big Moment—RKO
There's Always Tomorrow—Universal
Thin Man, The—MGM
This Man Is Mine—RKO
This Woman Is Mine—Paramount
Three on a Honeymoon—Fox
Thunder In the East—U. A.
Thunder in the Night—20th Century-Fox
Thunder Mountain—Twentieth Century-Fox
Tickets to a Crime—Beacon
Times Square Lady—MGM
Topaz—RKO
Torch Singer—Paramount
Transatlantic Merry-Go-Round—United Art.
Transatlantic Tunnel—GB Productions
Transient Lady—Universal
Triumph of Sherlock Holmes, The—Independent
Twentieth Century—Columbia
Twenty Million Sweethearts—First National
Twenty Years in Sing-Sing—Warner Bros.
Twin Husbands—Invincible
Two Listed—Paramount
Two Heads On a Pillow—Liberty
Two Sinners—Republic

U

Undercover Man—Paramount
Uptown New York—Independent

V

Vampire—Independent
Vanessa, Her Love Story—MGM
Village Tale—RKO
Viva Villa—MGM

W

Walls of Gold—Fox
Waterfront Lady—Republic
Way Down East—Twentieth Century-Fox
Way of the West—Capitol
Wedding Night, The—United Artists
Wednesday's Child—RKO
We Live Again—United Artists
We're Not Dressing—Paramount
Werewolf of London, The—Universal
What Price Crime—Independent
When Ladies Meet—MGM
When Strangers Meet—Liberty
Where Sinners Meet—RKO
While the Patient Slept—First National
Whirlpool—Columbia
White Heat—Capitol
White Lies—Columbia
White Woman—Paramount
Whole Town's Talking—Columbia
Wilderness Mail—Judell
Wild Mustang—Independent
Within the Rock—Judell
Without Children—Liberty
Without Regret—Paramount
Wives Beware—Independent
Woman in Command—Gaumont-British
Woman in Red—First National
Woman in the Dark—RKO
Woman Unafraid—Independent
Women Must Dress—Monogram
Woman Wanted—MGM
World Accuses, The—Chesterfield
World Moves On, The—Fox

Y

You Made Me Love You—Independent

Z

Za Radorymi Dvermi—Russian

CLASS C

The pictures in this group are considered immoral and indecent—entirely unfit for family patronage.

A

Affairs of a Gentleman—Universal
Affairs of Cellini—United Artists
All of Me—Paramount
Animal Kingdom—RKO
Anna Karenina—MGM
Ariane—Independent

B

Back to Eden—Independent
Back Street—Universal
Barbary Coast—United Artists
Born to Be Bad—United Artists

C

Catherine The Great—United Artists
Cynara—United Artists

D

Der Trauende Mund—German
Design for Living—Paramount
Devil Is a Woman, The—Paramount
Dreaming Lips—German
Dr. Monica—Warner Bros.

E

Enlighten Thy Daughter—Independent

F

Fighting Lady, The—Independent
Finishing School—RKO
Firebird—Warner Bros.
Flirtation—Independent
Fog Over Frisco—First National

G

Gay Bride, The—MGM
George White's Scandals (1934)—Fox
Girl from Maxims, The—Independent
Girl From Missouri, The—MGM
Girls for Sale—Independent
Glamour—Universal
Good Dame—Paramount
Guilty Parents—Independent

H

Hat, Coat and Glove—RKO
Henry The Eighth—United Artists
He Was Her Man—Warner Bros.
High School Girl—Byron Foy

I

Ich Glaube nie Memr an eine Frau—Ger.
I Have Lived—Chesterfield
Informers, The—RKO

J

Jimmy the Gent—Warner Bros.

K

Kiss and Make-Up—Paramount

L

Laughing Boy—MGM
Lazy River—MGM
Life of Vergie Winters, The—RKO
Limehouse Blues—Paramount
Little Man What Now?—Universal

M

Madame DuBarry—Warner Bros.
Manhattan Melodrama—MGM
Men in White—MGM
Men of the Night—Columbia
Merry Wives of Reno—Warner Bros.
Modern Hero, A—Warner Bros.
Modern Motherhood—Independent
Morals for Women—Independent
Mysterious Mr. Wong, The—Monogram

N

Nana—United Artists
Narcotic—Independent
No More Ladies—MGM
Notorious But Nice—Chesterfield

O

Of Human Bondage—RKO
One More River—Universal

P

Picture Brides—Independent
Playthings of Desire—Independent
Private Life of Henry VIII, The—U. A.
Protect Your Daughter—Independent

Q

Queen Christina—MGM

R

Registered Nurse—First National
Riptide—MGM
Road to Ruin—Independent

S

Sadie McKee—MGM
Scarlet Empress, The—Paramount
Scoundrel, The—Paramount
Side Streets—First National
Sisters Under the Skin—Columbia
Smarty—Warner Bros.
Springtime for Henry—Fox
Straight From The Heart—Universal
Sturme Bie Leidenschaft—German
Such Women Are Dangerous—Fox

T

Tomorrow's Children—Independent
Trouble in Paradise—Paramount
Trumpet Blows, The—Paramount

U

Uncertain Lady—Universal
Unknown Blonde—Majestic
Upper World—Warner Bros.
Ungkarle Pappan—Swedish

V

Vergie Winters—RKO

W

Wharf Angel—Paramount
Wild Gold—Fox
Women in His Life, The—MGM

Y

Youth of Russia, The—Independent

Scanned from the collection of the
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Matthew Bernstein